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# The ART NEWS

ESTABLISHED 1902

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NEW YORK, DECEMBER 1, 1934

NO. 9 WEEKLY

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"MISS VERA TISHENKO"

SORINE

*On view in the exhibition of this artist's work at the galleries of Wildenstein & Company, New York.*

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Illustration for Peter B. Kyne's *Enchanted Hill*  
Courtesy of A. M. Andrews, Esq.

© Cosmopolitan Magazine  
By Dean Cornwell.

## DECEMBER CALENDAR

### *15 Vanderbilt Avenue*

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*4th to 22nd* Graphic Arts by Carl Oscar Borg.

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# The ART NEWS

ESTABLISHED 1902  
S. W. Frankel, Publisher

NEW YORK, DECEMBER 1, 1934

## El Greco Seen In Notable Show Of Fine Works

Seventeen of Artist's Paintings  
Hitherto Seen Only in Spain  
Now Hung in Unusual Setting  
At Arnold Seligmann's

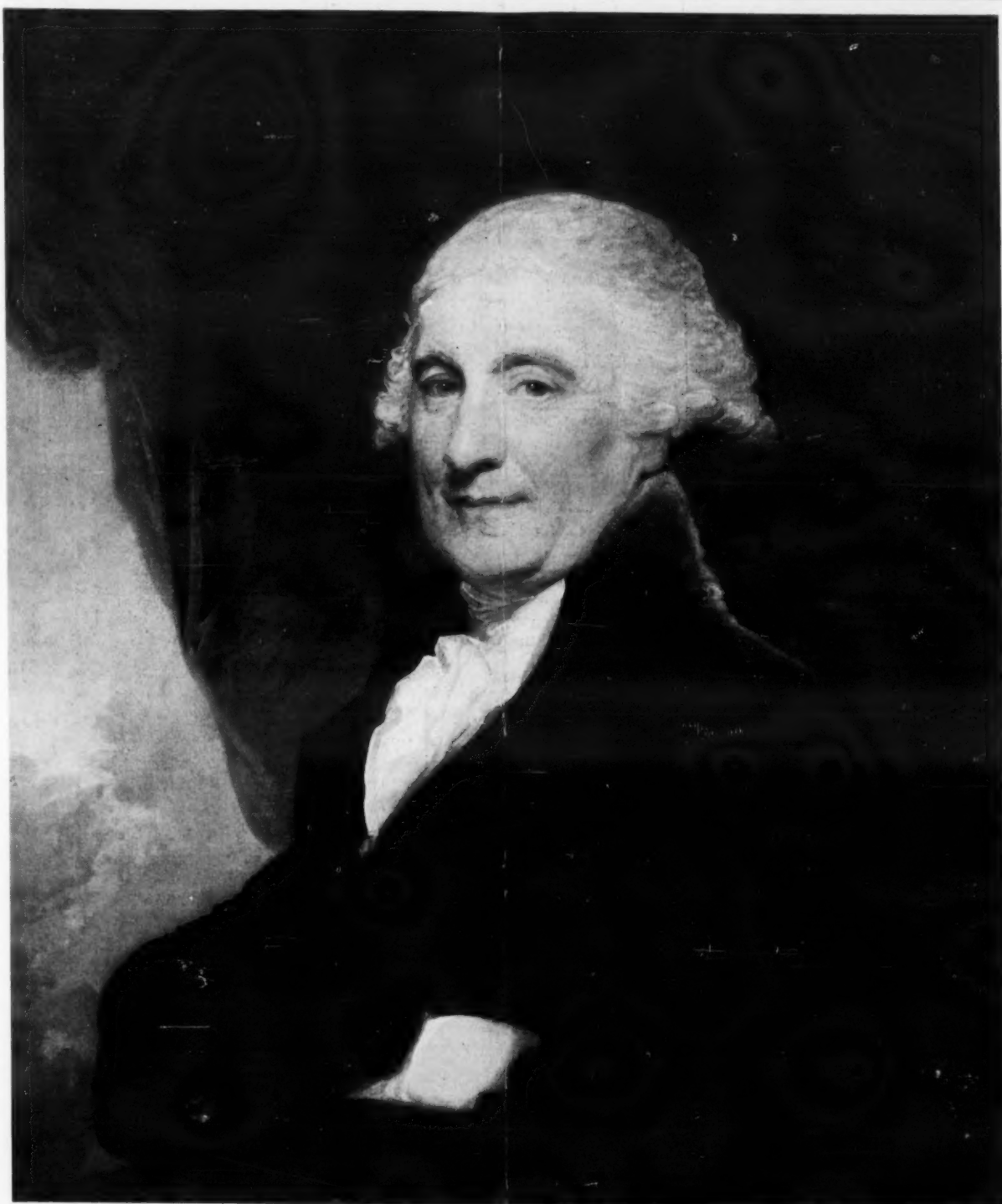
By STEPHAN BOURGEOIS

The appreciation of art has been linked in the past to a great extent with the reputation which the artist was able to establish through his connection with the great personalities of his time. The glory of a successful career made through personal contact with emperors, popes, kings, princes or great financiers, the patronage of those in power—all this has contributed in large measure to anchoring the name of an artist in the history of art. So it was with Michelangelo, Raphael and Leonardo, Titian and Donatello, Rubens, Velasquez and Van Dyck. They lived in the shadow of the great and the glory of their patrons helped to make the artists' roles historically secure. Writers on art have been infected through the centuries by the glamor of pomp and circumstance and it is still so today. When the artist played a role on the stage of his time, the critic seldom dared to disagree. On the other hand, the artist who did not reach the limelight remained unappreciated.

So it was with Bach, who lived in a little town in Central Germany, practically unknown to his contemporaries. When Beethoven came only a few of his compositions were known to him, although he admired Bach more than any other composer. Mendelssohn rediscovered him after 1830, and only now we begin to see that this obscure organist was one of those path-finders whose ideas should have revolutionized a long time since the art of music.

The same happened to El Greco, who lived and painted in the little town of Toledo; who died, was buried and forgotten in a few decades. Centuries passed by and suddenly he was rediscovered. All those who believed formerly in the genius of Velasquez and Goya had to revise their judgment, through finding that Greco was not only a great painter but also a great thinker, who showed the way to an entirely new manner of visualization and painting. That was in the beginning of 1880, and it was again an artist, or rather an amateur painter, who first saw and understood Greco's importance. I had the pleasure of meeting in 1906, the man who brought the first picture by Greco out of Spain to Paris. It was the well-known art collector, Rouart, by profession a banker and by avocation a painter, whose house near the Parc Morceau was for half a century the meeting place of all the great artists of his time. When the Greco painting representing St. James was hung by Rouart among the works of Degas, Delacroix, Daumier, Manet, Renoir, Cezanne, etc., the artists were so surprised to find a congenial soul who had lived two hundred and fifty years earlier, that they began to study his

(Continued on page 4)



"SIR ROBERT LISTON"

Included in the collection of the late Elbert H. Gary, to be sold at the American-Anderson Galleries on December 7 and 8.

By GILBERT STUART

## Fine Arts Exposition to Have Benefit for Architects During Extension of the Display Until December 8

By special arrangement with Rockefeller Center Incorporated, and through the courtesy of John D. Rockefeller, Jr., and Mr. S. W. Frankel, the Fine Arts Exposition has been extended to December 8. A portion of the receipts during the week of December 3 will be given to the Architects' Emergency Committee for the benefit of unemployed architects and draughtsmen, a most worthy cause which all visitors to the display will be glad to aid.

More than 60,000 people have visited the Exposition since its opening on November 3 and according to the Antique and Decorative Arts League, sponsors of the exposition, nearly a half million dollars in sales have been made. This brilliant record more than justifies the most optimistic expectations and proves that America is quite as ready to support a superbly selected and arranged display of this type as is England. One of the most important paintings sold was that by Titian entitled "Portrait of a Nobleman"

which was shown by the Silberman Galleries. The beautiful XVIIIth century French paneled room exhibited by Alavoine & Company has also been acquired by a well-known collector during the course of the Exposition, while among the many single pieces of furniture which have passed into private possession is a French Regency desk, valued at \$9,000.

Mr. Frankel announced today that the Exposition has been so successful that he plans to enlist the Rockefeller interests to continue it every year. Certainly both New York collectors and museum representatives have proved both by their attendance, purchases and enthusiastic praise that a yearly display of this type is of tremendous value and interest. Any complete list of the distinguished visitors to the show would be almost impossible to compile at the moment, but the presence of such nationally famous personages as Mrs. Charles A. Lindbergh, Mr. Edsel Ford, Mr. H. F. Dupont, Mr. John D. Rockefeller, Jr. and Mr. Grenville L. Winthrop more than testifies to the prestige of the Exposition.

The members of the executive committee of the women's division in-

clude: Mrs. Joseph Urban, chairman of the women's division; Mrs. Frederick L. Ackerman, Mrs. Harvey Wiley Corbett, Mrs. Lucian E. Smith, Mrs. Louis Ayres, Mrs. George Weller Blow, Mrs. Robert M. Carrere, Mrs. A. Stewart Walker, Miss Amey Aldrich, Mrs. Grosvenor Atterbury, Mrs. Joel Barber, Mrs. William Lawrence Bottomley, Mrs. Charles Butler, Mrs. Henry Ives Cobb, Jr., Mrs. John W. Cross, Mrs. Ward W. Fenner, Mrs. Albert E. Flanagan, Mrs. Frederick G. Frost, Mrs. Frederick A. Godley, Mrs. Wallace K. Harrison, Mrs. Edward Shepard Hewitt, Mrs. Charles H. Higgins, Mrs. Arthur C. Holden, Mrs. Lansing C. Holden, Mrs. Gerald A. Holmes, Mrs. Raymond M. Hood, Mrs. John Mead Howells, Mrs. Harry Allan Jacobs, Mrs. Ingalls Kimball, Mrs. Frederic R. King, Mrs. William F. Lamb, Mrs. Julian Clarence Levi, Mrs. Goodhue Livingston, Mrs. Frederick W. Longfellow, Mrs. James C. Mackenzie, Mrs. Edward J. Mathews, Mrs. Kenneth M. Murchison, Mrs. Henry Polhemus, Mrs. L. Andrew Reinhard, Mrs. Thomas Markoe Robertson, Mrs. James Gable Rogers,

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## English Visitor To United States Gives Interview

Mr. Alfred W. R. Thomas  
of the Georgian Galleries,  
Visits Fine Arts Exposition  
and Many Art Collections

By LAURIE EGLINGTON

"The country is great beyond expectation, and we are unanimous in our delight at all we have seen," remarked Mr. Alfred W. R. Thomas, of the Georgian Galleries, London, who, with his wife, son and daughter, recently paid a first visit to this country. Mr. Alfred Thomas has been active for thirty-two years in the exclusive business in European porcelains established some fifty-five years ago by the present head of the firm, Mr. J. Rochelle Thomas. True to the English tradition, the third generation is already enrolled.

"Our main reason for coming at this time was to see the Fine Arts Exposition," Mr. Thomas affirmed. "I have planned to come here for many years, but something has always prevented me. The Exposition was just the stimulus necessary to make the trip materialize. Of course we have seen many other things as well—visited thirty private collections, many museums, and made a tour of fifteen New England houses. But the Fine Arts Exposition alone would well have repaid the trip."

"The Exposition strikes me primarily as a masterpiece of organization; a great artistic triumph," Mr. Thomas went on, "The high level of quality is most surprising, and conforms to a standard apparently generally maintained in this country, by collectors and museums alike. I am most interested to find that the English feeling for home decoration should be the one to predominate here. One is impressed by the real knack of display, which is so well done that there is no touch of the museum. Indeed, these rooms possess the genuine English atmosphere which might be found in any fine house in England today."

Mr. Thomas was much struck by the American XVIIIth century mahogany furniture, of which he has seen isolated examples in England, but never comprehensive displays such as those in the Exposition. "This furniture is not surpassed in quality by the finest English craftsmanship," he remarked. "There is beauty in this cabinet work quite equal to that of Chippendale." Questioned about his feeling for the modern *décor*, Mr. Thomas said that he found it very beautiful. "I must add, however, that I tend to have a preference for the traditional styles in furniture. These have stood the test of time and are as popular today as when they were created. I am inclined to think, on the other hand, that these modern settings, employing, it is true, antique furnishings, are rather evanescent." Such styles would not go in England, Mr. Thomas felt. "You see," he said, "In America you think of something in the morning and do it in the afternoon."

(Continued on page 5)



## SEVENTEEN EL GRECO PAINTINGS NOW ON VIEW

(Continued from page 3)

viewpoint and method of working.

Here was an artist who had realized what they had been dreaming of for a long time. When we study now the evolution of Cezanne and Renoir especially, it is just in the first years of the '80's that a profound change took place, not only in their vision but also in their very technique. Whereas they had till then operated with a strong sense of solid reality, from now on reality is dissolved; the laws of optical space are discarded and their pictures are built up of forms derived from an understanding of the inner reality of things. They became, in fact, states of mind, as suggested by living forms when in the state of a dream. At the same time, the technique of painting, which was broad, compact and solid, becomes extremely sensitive. The brush-strokes become small, producing the effect of a silky tissue which is at once luminous and deep and in which all forms are uniformly woven together.

This was a great revolution in the very way of seeing, feeling, thinking and especially, of living. Indeed, these men who had been all crass materialists became in the short space of a few years keen psychologists, aesthetic thinkers and nature philosophers, the importance of whose thoughts are still more or less unknown to most of us. It is the contact with El Greco which made this transformation possible and the rediscovery of his art came at the very moment when painting was beginning to lose itself in surface reactions. Since the day when the first picture came to Paris, many others of Greco's paintings have migrated out of Spain and are now distributed evenly over many countries. A great many books have been written about him; the scant information about his early life is gradually being filled in and the enigma of his art begins to clarify itself out of obscurities. These obscurities are due mainly to our lack of knowledge in the field of Graeco-Byzantine art.

Let us not forget that Domenico Theotocopuli was one of those Greeks who left his home country for Italy after the conquest of Greece by the Turks. From the middle of the XVth century, the migration of scientists and artists from Greece to Italy was continuous. Many of the classics became known through their arrival in the West. In them the oldest culture of Europe was still alive, like a cool and persistent flame, and wherever they went, to Florence or to Venice, their influence enriched and deepened the youthful impulses of the Renaissance by linking the present with the past, which once had been the basis of European culture. In the mind and blood of these Greeks, no interruption had taken place in the flow of their civilization, which had not been affected by invasions as had that of Italy.

For a man like Greco, the way from Crete's glorious art to the culmination of Greek and Byzantine art was only a step. Proud in a continuous logical evolution, he built his own art on a solid foundation and when he came to Venice he added to his own inborn concept that which he thought good in Venice, and discarded with a discernment which today seems incredible that which would have led others to sterility. This critical faculty for precise thinking goes through all the work of this curious man. At the time when Greco went to Venice to become the pupil of Titian, Byzantine art had gone into a decline. It had become formalistic, dogmatic, and was completely losing contact with actual life. A religious art par excellence, it had been preoccupied for centuries with representations of religious subjects derived from the Bible and the lives of the saints. As long as the artist was able to penetrate through contemplation the life of the figures which he had to represent and to become in a certain sense the personalities themselves, he was able to make powerful compositions in which the various characters were keenly differentiated. In this way, Byzantine art had become the most powerful psychological form of painting which the Western world has seen since the days of the Egyptians.

Still in the XIVth century, Byzantine art possessed a virility which reflected strongly the vital force of religious thought and feeling. Greek churches were covered with frescoes like those in the monasteries of Mt. Athos, where one can see still today the prototypes of Greco's religious compositions. Probably El Greco saw those frescoes or

was trained in their tradition. Till now, no work of his early period has been discovered, but his earliest known picture representing a landscape with Mount Sinai, in the Hatvany collection in Budapest, is undoubtedly derived from a Byzantine original, which has become known through woodcuts throughout the East. When Theotocopuli left Crete, Byzantine art was ripe to make the turn to nature through which Giotto saved Western painting from decay. At the moment art becomes an occupation purely for art's sake, it dies, as you can see today in the so-called abstract art. As soon as it plunges again into living experience, it revives.

So when Greco went to Venice, he made an important step in the right direction. Here he found an art which was a sensuous but virile instrument of the aging Titian. He learned from him the métier of a Venetian painter, but preserved his own peculiar insight into character and thought which was the heritage of his own world. For that reason, his early pictures look Venetian and yet they are entirely different from all that for which Venice was living. From the Venetians he learned the intense force of dramatic composition, the use of vibrating color masses, sweeping like a tumultuous sea aroused by passionate forces from below. Add to this passion and vigor the Byzantine artist's gift for concentration, for character analysis and the talent for taking the position of his subject and we have here a man who was magnificently equipped to grasp and express the greatest drama of his time, the drama of Spanish mysticism. Greco went to Toledo in 1576 after a stay of a few years in Rome, where he studied Michelangelo's painting to disapprove his method entirely as leading to formalism and the end of Italian art.

Here in Spain, an extraordinary development had been taking place. Since the expulsion of the Arabs who had been annihilated through an appeal to serve the greater glory of Christ, the forceful conversion of the remaining Arabs and Jews had produced an incredible fervor which was constantly increased, especially through Ignatius Loyola and other Spanish mystics. When we read today his writings, as well as those of Santa Teresa and John of the Cross, one can understand how Greco must have felt when he arrived in Toledo. Here were human beings who were not satisfied with a purely material existence but were like those early Byzantine saints which he had known in Greece. Indeed, these

people thought that life was only a stepping stone to another existence, which through personal effort and through contemplation would lead them to a state of ecstasy like a prelude to the life to be expected after death. Developing a technique of ascending degrees Santa Teresa and John of the Cross prescribed to their adherents the way to perfect bliss. Santa Teresa wrote as follows: "This bliss comes sudden like the shot of a gun. So sudden begins the flight of the soul when the spark strikes." Nothing can better describe the sudden illumination which seizes the mystic in the highest degree of contemplation. This desire for the flight of the soul communicated itself to a whole country, producing pure souls living an incandescent life of mystical union with God. Those who did not believe were the victims of the most atrocious human sacrifices, known in history as the Spanish Inquisition.

Prepared as he was mentally, Greco entered on this scene. He saw and observed the mystical flight of souls and painted them in numerous representations of saints observed in the act of mystical ecstasies. He also studied the fanatics like the "Grand Inquisitor" in the Metropolitan Museum, who actually believed that they helped those into Paradise through *auto da fé* who could not accept his creed. With the perspicacity of the Greek, and with the mind of the Venetian who had been trained in the school of human passions, Greco noted and described all that he saw in his town and his time. Toledo, itself, became out of the touch of his brush a purely mental state, which had lost all reality. But he did even more. He reinterpreted for his contemporaries the life and actions of the men of the past. Whereas the Italians had used the themes of the Bible to illustrate their own time and people, he saw in the figures of the Bible the eternal forces which were at work. He saw that those who were possessed by ideas were able to create new world concepts—men like the Apostles, like Christ, who surrendered to an idea on the cross, the supreme act of creation. For that reason he represented him as All-Creator with the world globe, in the picture which now forms a part of a series of twelve apostles included in the remarkable collection of seventeen paintings shown at this moment at the galleries of Arnold Seligmann, Rey & Company. Those who have visited the house of Greco in Toledo will be surprised to find here the same austere atmosphere, with the well-known yellow walls from which

the sublime faces of all those men who lived for a magnificent idea look at us with intent eyes. An artist like Greco must have known the Bible so deeply and each character of the apostles must have been engraved so clearly and definitely in his mind, that the vision became spontaneously a painting under his hand. The most important exhibition of this kind since 1915 when Knoedler's exhibited a number of Grecos in conjunction with Goya, the showing at Arnold Seligmann's, assembled by Dr. Heinemann-Fleischman, will arouse the greatest interest in the art world. Here at last we can see the man who had such a profound impression on the art of our times, an observer and thinker of the first order, whom Pacheco, Velasquez' father-in-law, recognized as a great philosopher. Once his aesthetic thought is better known, it will be of the greatest aid to the teaching profession and to all those who want to become artists.

Not one of the pictures in the present exhibition has been seen before outside of Spain. The series of the apostles is the earliest version of this theme and was formerly in a collection in Seville. Besides the "Christ" before

mentioned, there is another version of the "Saviour on the Cross," beautiful as a Greek god, his arms stretched out wide as if he wished to embrace the whole world. Below the cross the city of Toledo emerges out of the darkness, luminous and spectral, as in the picture from the Havemeyer collection. Opposite this picture, we see a Madonna, known in literature through the publication of Cossio and Mayer. It represents the mother of Christ in contemplation before the sorrow of his sacrifice and reaching the acme of bliss in the very sacrifice of her son. Near the window stands a "St. John the Baptist," the fiery fore-runner of the gentle Saviour outlined against a landscape of springlike delicacy.

Is it inspiration, is it observation, is it science or is it art? Who dares to decide in the presence of such a mentality? Greco's work was all this. It seems to be born in a moment and yet it is linked with a religious past. It is not natural, and yet no one has ever seen more deeply into nature. It is like a bridge over nature into another reality, which brings him nearer to us than any other artist and makes him the first modern artist of our time.

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## Alfred W. R. Thomas Gives High Praise To Fine Arts Show

(Continued from page 3)

At home we think today and may begin to act six months hence!"

The scope of the Exposition Mr. Thomas considered nothing short of amazing. "The opportunity for direct contrast," he remarked, "was especially pleasing. While in one room, one thinks only of that room, and the attention is never distracted by the thought of all there is to see elsewhere. And, of course, the standard of quality and manner of arrangement never failed to amaze me."

In response to a question as to how the visitors to the Exposition impressed him, Mr. Thomas commented on the large number of collectors who frequented the show. "All the collectors I have met, and they have been many," he said, "spoke of having visited the Exposition. But quite apart from these, the public here seems to show a genuine interest in art. Everyone is inspired by seeing something beautiful. Indeed, I may say, the organizers of this show and the art trade in general has done a great public service. The educational value cannot be underestimated. And undoubtedly it has provided many with the urge to add beautiful houses and furniture to those with which this country is already so happily endowed."

Speaking of the recent Antiques Fair in London, Mr. Thomas referred to it as modest in scope. "Not that I wish you to understand by that that we had a series of bazaar stands. We had some period interiors, but for the most part the material was arranged in the manner of shops. Next year we intend to increase the number of period set-ups, but at no time is it possible to attempt to give them a domestic atmosphere. Space limitations simply do not allow of doing things on the same scale as here."

It would hardly be possible to meet a more enthusiastic visitor to these shores than Mr. Thomas. "Since the moment we landed," he said, "from the policeman on the corner to the greatest millionaire, every one had but one thought—to give all the help he could. We had always been warned how abrupt Americans are, and that if one were to ask some one for the time, he would reply as likely as not that he had no watch. Now that is just ridiculous," Mr. Thomas continued, "People are hurried, and one is bewildered at being

### "FLOWERS AND FRUIT"

By  
CEZANNE

Loaned by the  
Art Institute of  
Chicago to the  
retrospective  
exhibition of  
the artist's  
work now  
current at the  
Pennsylvania  
Museum of  
Art.



plunged into the midst of this huge mass of masonry. But you have only to hold up your hand, and some one will come to your help.

"Twelve months would not be sufficient time in which to see everything," Mr. Thomas went on. "We have only been here exactly twenty-one days. In that time we have seen thirty private collections, of a scope and quality that is staggering. The Chinese porcelains in this country are especially astounding. And as for the New England houses with their original colonial furnishings, they are marvelous and so are their owners. The Governor Green house on Rhode Island, which has been undisturbed for one hundred and twenty years, is typical."

On the subject of museums, Mr. Thomas was equally enthusiastic. He was especially impressed by the Rhode Island School of Design in Providence. "Here," he said, "I was astounded to find just what I did not expect to see, and that is a collection of English salt glaze comparable in quality with any-

thing we have in England. Moreover," he continued, "the way in which the museum is kept is an example to the world, and pays high tribute to the ability of its director, Mr. L. Earle Rowe. I was sorry not to have had the pleasure of meeting him. One of the main attractions of the Museum is its excellent lay-out which reduces museum fatigue to a minimum."

Commenting in general on the progressive character of American museums, Mr. Thomas remarked that this development was a great contribution to the appreciation of art. "Unless a thing is given room to develop," he amplified, "it is just bewildering to the untrained eye. The glamor attached to the expert of antiques has been exaggerated. The long tradition one so often hears is necessary can easily be made up by a little sensitive reception and sensible presentation. That is something you seem to understand over here. This may be my first visit," Mr. Thomas said in conclusion, "but it will certainly not be the last."

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## Whitney Museum Is Now Holding Second Biennial

By JANE SCHWARTZ

It is a curious fact that large group shows, in particular biennial exhibitions, leave one with a certain sense of depression. So much effort is generally expended by painters and sponsors that one feels that a more than credible showing should result from such labor. These exhibitions are born in such an atmosphere of idealism aiming to present the artist both at the peak of his individuality and as a representative of certain influences at work in modern America. What then can be the cause of this mediocrity when earnest patrons choose the very best that is being painted today? Seen alone or in one-man exhibits, the majority of these canvases would fare quite well in the hands of most critics. Seen en masse, they result in painting, more painting and still more painting. Unfortunately, this is most true of the Whitney Biennial in which each painter fairly shouts for recognition and the result is a fierce chaos of disharmonies. Perhaps the real test of a work of art is to place it in a large showing such as this which boasts of one hundred and fifty-three painters. It is quite probable that one



"PARIS SOIR"

By MARION MONKS CHASE

Included in the artist's exhibition opening on December 3 at the Fifteen Gallery.

would seek consolation before such work, as we did before the privileged few, that stood out so from the mass.

There is so much inferior painting running rampant through the show that these several artists appear in a warmer light than they would ordinarily deserve. For exhibitionism so crude that it depends upon wild med-

leys of color and most alarming compositions runs riot through the list of painters. Painters who are not usually disappointing seem to flaunt their canvases in a boastful, obnoxious manner, not generally characteristic of them. Leon Kroll, McFee, Walt Kuhn, Glackens, Gottlieb, Marsh, Bruce and Rosenberg are but a few whose delib-

erate ostentation leaves one slightly bewildered and more than slightly melancholy.

The fascinating fact about the five painters who save the show is their independence. Completely creative, each is both teacher and scholar unto himself, reacting personally to external environments and recording those inward impressions in an individual manner of painting. Evidently the hanging committee was perceptive enough to recognize two of them, because they are given special recognition in the entrance gallery, Henry Mattson, a member of the Woodstock group, is represented by his "Moonlit Landscape" which was conspicuous in his recent show at the Rehn Gallery. We have commented upon it at length before and one will not need a gentle reminder of its poetic suggestiveness for this quality is at once apparent to one who is sensitive to a mood inspired by a humble faith in nature. To that same world of mysticism belongs John Carroll's "Sleeping" although this young girl in white is slightly more self-consciously sophisticated. There is beauty in the brushstroke with its dashing whites supplemented by a line, limpid and lovely in its sweep through the entire figure. On the same floor, Joseph de Martini's "Outdoor Fight Arena" will challenge one's attention by virtue of its dramatic intensity evoked by unusual thrust of volumes contracting and expanding in large areas of blacks and whites.

The remaining two in the selection

are not unlike in their viewpoint. They are reticent, modest painters whom one is forced to look for. They are neither extravagant nor loud in their statements and will not reach out from their frames to claim notice as does the bizarre or virtuoso. Both "After the Show" by Waldo Pierce and the simple "Figure" by Raphael Soyer will share some measure of delight in painting which occasioned their creation with any one who is willing to meet them half way.

Aside from these works, there are others interesting for their inclusion in present-day art movements. Romanticism is not completely dormant in American life and, despite skyscrapers and subways, art is at times delicate enough to result in canvases such as the "Lady with Flowers" by Sarkis Sarkisian and Elliot Orr's "MacDougal Street." Neither has our sense of humorous satire deserted us, for John Sloan's "Sea Food" and Karl Free's "Zebras—Equus Burchelli," not to overlook Ben Shahn's unidealistic interpretation of "Three Americans," supply the wit of the Whitney roster. Paul Mommer's "The Fence" is German expressionism given an additional grace and one will find others which can be included in this classification. Dirk, Edie and O'Keeffe may be singled out among the abstractions which seem to be disappearing more and more from contemporary exhibitions. Two schools, which seem to be progressing, follow the realism of Lucioni and the genre element of Kenneth Hayes Miller. Sheeler, Demuth, Hopper and Bohrer add appropriate comments to the rising American spirit. For sheer decorative charm, Charles Prendergast's panel, "The Zoo," is alone in its field, its grace in color and intricate design combining fancifully.

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Three pairs of masterly carved jade table screens of

extraordinary beauty are in the spinach green, white, and fei-ts'ui varieties of the mineral. A large group of jade, rose quartz, and carnelian agate carved statuettes of Kuan Yin, temple *koros*, and vases are mounted as lamps and eminently worthy of the collector's attention.

A royal Brussels tapestry, superbly woven in silk and silver with the royal arms of England, is the work of Jérôme Le Clerc, undoubtedly executed by this master weaver to the order of William III.

Furniture in the Gothic and Renaissance styles; a Knabe and a Welte-Mignon player piano; a group of Oriental rugs of desirable quality and including several Kirman specimens; bronze statuettes; table silver, including Georgian pieces by identified silversmiths of the period, and flatware; table glass and porcelain services, together with embroidered and lace-trimmed linens complete the collection.

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# EXHIBITIONS IN NEW YORK

## SALVADOR DALI

### Julien Levy Galleries

It was Santayana who once said words to the effect that a man had the right to laugh at but not to discuss that which he failed to understand. With due apologies to this revered philosopher, we shall prepare to do both in the case of Salvador Dali. We do not comprehend Dali's dream life because it is utterly impossible to grasp any semblance of truth from the subconscious without personal contact with the man. For the same reason, it is hardly likely that psychoanalysis will ever develop into a correspondence course. If the sibylline words of Gertrude Stein, "A dream is a dream is a dream," were true, Dali would not be so unapproachable, but a dream is a complicated thing. It is a blending of experience, past or present, and symbols which will represent this experience. The symbols may be stirred about in a concoction on our own sphere, then we are privileged to sample them and even to venture an interpretation of the contents, but in the case of Dali's experience we are entirely left in the dark. Perhaps it is just as well that the layman with only a meagre knowledge of psychiatry cannot comprehend, for this only attraction that we can find in this surrealist's painting is the aura of mystery which surrounds it. I think most people will agree that a dream is of paramount interest to the dreamer. Freudian influences are at work to convince him that those occult images of the night before signify some latent individuality or greatness in the dreamer.

He pats himself on the back and circulates his dreams among his friends. His newly-acquired confidence receives a considerable set-back when his little dream children are greeted by a lack of enthusiasm or, worse still, yawns. In fact, the only tolerant recipient of dreams is a psychoanalyst and he is well paid for his sympathy. Dali's dreams may not result from his world of sleep but he admits they issue from his "subconscious" and from "imagination" and for this reason are "of such stuff as dreams are made of."

Dali does, however, have a distinct function as a humorist. You can enjoy him tremendously at this exhibition, if you are in the right mood. The titles of these pieces of "concrete irrationality" are most intriguing. We can suggest such descriptions as "The weaning of furniture-nutrition" or better still "Skull and its lyric appendage leaning on a commode which should have the temperature of a cardinal's nest." The critical interpretations of Dali also have their amusement value. He has been termed both "exotic" and "neurotic," but we are inclined to agree with neither adjective. His "erotic" tendency is evidenced in the "Spectre of Sex Appeal" and here he seems to be enjoying a good laugh at the expense of Freud and the libido instinct, for this little painting is powerful enough to cause even the most erotic lady to take the veil. As for his "neuroticism," this quality seems to be a superficial thing acquired, rather than developed, from any disturbance of an emotional nature.

Even if Dali were sincere, and we doubt intensely his integrity, his subject matter does not belong in the plastic world. The psychic should be left

to the laboratory or to the psychology journal or, to be a bit more lenient, to the ministrations of James Joyce, Virginia Woolf or Dorothy Richardson. And as long as Dali insists upon this phase of expression, why should we not join his surrealist laughter? Why take him seriously into our art world and, like some of those supposedly learned gentlemen who frequent Julien Levy's sanctuary with the air of being among the first to recognize genius, establish a cult of Dalism? He could be a very witty acquaintance of the moment, but he grows tiresome as a constant companion.—J. S.

## REGINALD MARSH

### Rehn Galleries

One can always spot a Reginald Marsh painting. Personality is a rather important attribute in an artist and Marsh has a definitely individual approach towards both life and art. The sketchy surety of his drawing and the personal acidity of his color give his work both assurance and spontaneity. Thus his philosophical tramps, society women, burlesque girls and the frail ladies of the ten cent dance halls, stand out in any group show of American art. There are many good canvases in this one-man show, and there are others which fall far below the standards which the artist sets for himself. He can hit the high spots with great ease and within the next moment bungle the most simple problem with equanimity. The "vulnerable heel" of Marsh's painting is his composition. Many of his subjects force him to overcrowd

his canvases, but even this can often be forgiven because of skillful handling.

"Summer Evening—Central Park" is, however, beautifully composed. The pagentry of red, blue and pink in the foreground graduates to modifications in the central group and then sinks into a mysterious darkness weaving itself about the dim figures in the background. "Negroes on Rockaway Beach," with its faint attempt to unify the crowded group with the background of sand, sky and sea by alternation of dark and light masses, illustrates the less happy moments when Marsh's compositions fail to come off. Here there is only a confused medley of figures with no point upon which the eye can focus. For the same reason, "The Bowl" is also disturbing from the point of view of design.

But whether handling huge crowds or a single figure, Marsh's draughtsmanship is always economical and expressive. In the present exhibition honors on this score go to the very sophisticated "High Yaller." There is a sense of buoyancy and movement about this picture which make one feel that his Harlem belle might almost sail out of the frame in her swirling yellow dress, were it not for the restraint of the verticals and horizontals of the pavements and houses.—J. S.

## EDWARD BRUCE

### Milch Galleries

Sad to say, Edward Bruce's recent work seems to have reached a dead level. So stereotyped and reduced to formula has his painting become that

we feel a certain languor when confronted with the problems of praise or disparagement. His landscapes now seem to hold no records of living experiences with nature. He has turned to a form of hot house painting which may be used in passages of a good composition to serve as contrast with the moving forces of the universe, but when used solely as an architectural basis becomes flat, cold and uninspired. Mr. Bruce would seem to share the aspirations of Rockwell Kent. For his color, applied on the canvas with no feeling for the structure beneath is arranged in neat designs of Kent blues vying with greens and yellows. This gives one the impression that his pigments are pinned or glued to the canvas and upon the slightest provocation will slip to the floor. There is no depth, however far back the perspective is supposed to reach; no hint of sunlight or shadow despite the reflections of trees upon the lawns; no hint of prose or poetry. At the most, they may serve as decoration. "Apple Tree" may be considered among the artist's best in the present display for there is a sort of fanciful delicacy, faintly Chinese in spirit, which spreads along the canvas. "Peru Mountain" is also an exception to the general rule, giving hint of some satisfaction in the misty blue hills and the white barks of trees which gently arch over a brown landscape.—J. S.

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## Around the Galleries

By Jane Schwartz

Maximilian Vanka, acclaimed the leading painter of Yugoslavia, is holding his first exhibition in America at the Marie Sterner Galleries. He is an interesting artist for his creations are direct productions of the country from which he comes. His canvases combine slow and brooding effects of sombre color with a sophisticated approach attained by study in European capitals. One finds this quality particularly in his still lifes and portraits which are compelling studies set against angry skies and backgrounds a bit forced in their procedure. In his landscapes, the palette is considerably brighter and the scenes of local incident become strangely dramatic through juxtaposition of light and dark focussing upon the central theme.

The lone sculptural exhibit of the week takes place at the Morton Galleries where Ilse Niswonger presents her pieces in varied media. Since she is a very young artist, one might expect little depth in her work, but this is not the case for a seemingly wide range of experience is expressed by a Rodinesque technique. "War" with its horrible overtones is eloquently stated and this to some extent compensates for the absence of plastic design. Her co-exhibitor is Kraemer Kittrege, a watercolorist of careful observation. Apt comments are made on interesting parts of Florida and Massachusetts but it is the Wisconsin Dells which are most sensitively interpreted.

The lithographs and drawings of Jean Charlot at the Florence Cane School of Art reveal again a consummate craftsmanship in these media. His interest centers primarily in the bony structure of the face, and the rippling muscles of the body. The few

### "THE ARTIST'S FATHER"

By CEZANNE

An early work of the artist recently discovered in Mr. Raymond Pitcairn's collection and now on view in the Pennsylvania Museum exhibition.



oils are less successful for although they aim to shock by distortion, they remain fitting for any boudoir. The student will linger a while with the graphic work, especially before the series of lithographs which show the

successive stages in the development of the final color print.

An additional drawing exhibit is being held at the Arthur Newton Gallery where Frederick Weber is represented

by recent portraits in three crayons. He has a facility for attaining good likenesses with a delicate reserve. They promise rather than fulfill a surprising reality. Among his studies are those of Phyllis Brewster, Jean Tripp, Mrs. H. Bradley Martin and a self portrait. There are in addition several prints and oils which can hardly be preferred to his crayon work.

There is an especially interesting selection of work by Arthur B. Davies now on view at the Ferargil Galleries which will appeal to those who find many of his more idyllic compositions too fragile and lacking in solidity. The present exhibition is confined to watercolors and drawings, which include many welcome surprises. The studies of the Isadora Duncan dancers have both form and delicacy, with each pose and gesture summarized in graceful and economical line. And although the landscapes are decorative, they seem to have a creative breadth as well.

A memorial exhibition of David Morison's work is being held at the Art Student's League. His simple interest in the homely commonplace of streets and scenes about him was always refreshingly expressed. The fact that he painted almost everything he saw without the necessary eliminations which are characteristic of the true artist detract somewhat from his painting. However, there is a humble sincerity in his work which cannot be overlooked, especially in his feeling for houses which are reminiscent in their technical surety of those of Utrillo.

The two group shows of the week take place at Contemporary Arts and the Caz-Delbo Galleries. The first features a group of paintings, watercolors and drawings by talented members for the almost unbelievable price of five and ten dollars. The times have undoubtedly set the sum, but many bargains are to be had for considerably less than their worth. Bernadine Cus-

## FOREIGN AUCTION CALENDAR

**FRANKFORT**  
Hugo Helbing  
December 10-12—Part II of the G. R. O. Strauss collection.  
**LONDON**  
Christies'  
December 11—Porcelain, glass, decorative objects and old English furniture, the properties of various consignors.  
Sotheby's  
December 3-4—The collection of Greek, European and American coins and medals formed by the late Mr. Henry Lawrence.  
**PARIS**  
Galerie Jean Charpentier  
December 7—Old masters and modern paintings, the collection of Robert Schumann.  
December 11—Old masters and modern paintings.

ter, A. Harrison, Charles Logasa, Morris Rothkowitz, Adolf Dehn and Norman Raeben are but a few to mention out of a list of fifty-six exhibitors. In another room is a group of paintings reminding us that "Twas the Night Before Christmas."

Also inaugurating the Christmas influx of exhibitions is that of the Caz-Delbo Galleries. The various French masters represented are André, d'Espagnat, Guillaumin, Loiseau, Maugra, Moret, Pesné and Landomeneghi.

At the Eighth Street Cinema, there is an interesting little group of pictures on exhibition by Miss Maybelle Richardson. The group divides into two rather diverse types—portrait studies, and abstractions. The abstractions treat emotional states in a purely expressionistic manner, under such titles as Melanchondria, Happiness, the Urge to Create. The portraits have a strong feeling of characterization, and of these, the study of John Sloan seems the most mature and most completely achieved.

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## CATALOG NOTES

A special form of literary caprice seems to govern the writing of introductions to art exhibitions. The old-fashioned lyrical style, which attained its full development and flowered perfection in Paris, no longer enjoys great favor in this country. Its quaint involutions of thought and enthusiasm, enhanced by the naïvetés of foreign translators and typesetters, has not within our memory enlivened the New York art season for several winters. At present the prevailing trends in catalog prefaces seem to veer towards two extremes—the friendly informality of the literati who have absorbed art with their aperitifs in Paris, and the biographical austerity deemed appropriate for the great masters of the past. The literati are, quite naturally, more interested in literature than in art. And thus the modern stylists who occasionally use their pens to aid their artist friends are most impressive in their verbal felicities and their capacity for reading a great deal into a painting or sculpture. In their writings, profundities of philosophy and psychological insight often emerge which are strangely absent in the works themselves.

In the case of the old masters, whom the literary modernist quite obviously considers a waste of time, the case is reversed. The great artists of the past, who need interpretative comment and a philosophical background to illuminate their meaning for the average art student of today, are generally treated with too great biographical respect. The facts of their lives, the dates of their various works and many scholarly facts concerning the influences upon their work, are carefully compiled and solemnly presented on the first pages of the catalog. But all this, though undoubtedly valuable in

its way, only tends to place the old master in a still remoter past for the average gallery-goer. The warmth of a genuinely rich and sympathetic philosophy can do far more to bring an exhibition of old masters within the understanding of the public than all the careful compilations in the world.

We all remember how facts learned at college went dutifully into one ear and swiftly out of the other. Similarly, old masters tend to be mere figures in the history of painting, as remote as lines of kings with their battalions of dates, unless imagination is stimulated. Thus if scholarship and philosophy could only turn more frequently to vivifying the past, with an enthusiasm equal to that which is lavished upon the present, we feel that appreciation of great painting and sculpture would rank as a more exciting experience to the average museum and gallery visitor.

FINE ARTS SHOW  
TO BE EXTENDED

(Continued from page 3)

Mrs. Tony Sarg, Mrs. Mott B. Schmidt, Mrs. Leonard Schultze, Mrs. Harold Sleeper, Mrs. Stanford White, Mrs. Wakefield Worcester and Mrs. Edward Palmer Worcester.

Mr. Julian Clarence Levi is chairman of the Men's Division and other members of the committee include: Frederick L. Ackerman, Harvey Wiley Corbett, Walter L. Cassin, Wilson E. Ely, Ward W. Fenner, Frederick G. Frost, Alfred Goffier, Jr., Gerald A. Holmes, William F. Lamb, Ralph W. Reinhold, Robert F. Schirmer, Leonard Schultze, Lucian E. Smith and Wakefield Worcester.



"LADY LISTON"

Included in the collection of the late Elbert H. Gary, to be sold at the American-Anderson Galleries on December 7 and 8.

By GILBERT STUART

## Obituary

## BARON ROTHSCHILD

Baron Edmond de Rothschild, senior member of the great banking family and a collector of paintings and engravings, died recently at his chateau at Boulogne-sur-Seine. A member of the French Academy of Fine Arts, Baron Rothschild filled both his chateau and his town house in Paris with paintings, engravings and art objects, relying almost entirely on his own judgment in his selections. His keen interest in archeology led him to finance two expeditions to the City of David, in the course of which were discovered four of the thirteen tombs in which David and his descendants were buried. In 1929 Baron Rothschild presented the tombs to the Hebrew University at Jerusalem.

The following appreciation of Baron Edmond de Rothschild was written by R. R. Tatlock for *The Daily Telegraph* of London:

"Baron Edmond de Rothschild's palatial residence next door to the British Embassy in Paris was filled by him with a vast collection of works of art deriving from many epochs and accumulated through the exercise of great patience and shrewdness.

"In art matters he gave advice liberally, and his ability to do so effectively was in great measure due to the fact that he himself had formed a life-long habit of listening with great care to the opinions of those who had made a special study of some particular period.

"These opinions he stored in his mind

and continually compared them with the views of fellow collectors and with well-informed dealers, some of whom were his most welcome guests.

"His purely personal interest lay in the direction of XVIIth and XVIIIth century art. He had in particular a 'flair' for Rembrandt and his school, and had little to learn about the Dutch art of that time. His collection of mezzotint engravings in 'first state' was one of the finest in the world, but in passing through the house one was chiefly impressed by the fact that every table and chair, every vase and plate and minor decoration had been selected with unerring taste. The spirit of choice was everywhere in evidence.

"Although so many periods were represented, no single object clashed aesthetically with another. To less fully informed and less richly endowed collectors the house may have appeared a little too like a museum, and in that respect was similar to the late Lord Leverhulme's house at Hampstead.

"To the sensitive visitor, however, who was allowed to linger for a time in that wilderness of works of art, it gradually became the manifestation of a single purpose, of a personal taste. In the end one felt oneself in the spiritual presence of a collector who was above all an epicure, but who, at the same time, understood the charm of domesticity."

## CHARLES JAGGER

Charles Jagger, British sculptor, died recently at his home in London of a heart attack. Mr. Jagger was best known as the creator of the Royal Artillery Memorial at Hyde Park Corner, a sculpture group of such stark realism that it aroused great controversy at the time of its unveiling. The Royal Society of British Sculptors conferred on the artist its highest award last year.

RECENT  
ART BOOKSHANDBOOK OF PRINT MAKING  
AND PRINT MAKERS

By John Taylor Arms  
 Publisher, The Macmillan Com-  
 pany, New York  
 Price \$2.50

"An etching is an impression from a design incised in a metal plate, usually copper, by means of acid."

This happens to be the opening sentence of the first section of Mr. Arms' new manual, but a random choice from any portion of the volume would reveal the same simple compactness and direct expression. It is not often that one so well practiced in the various aspects of a craft as is the author can explain its technicalities to the layman without either veiling his explanations in mysterious terms or appearing to be condescending to the uninitiated. Mr. Arms not only avoids these pitfalls but succeeds in making fairly readable chapters through his pleasant versatility of expression. Not that this volume is meant to be read through from cover to cover any more than one reads a cook-book.

This is a reference book and an excellent one. Mr. Arms has surveyed a wide field over many centuries and out of the wealth of his information has distilled the important facts regarding print making and makers. He must needs skip over countless names with but a bare mention, but he has reserved for the Titans sufficient space to present the main features of their work and its development. In his preface, Mr. Arms states clearly that he has dwelt chiefly on those artists who seem to him to have made the most personal and enduring contributions and with so frank an admission no one can take issue insofar as the present volume is concerned. The characterizations of general trends and the contributions of individual artists are swift and to the point—Mr. Arms has no time to waste.

The author has appended to the text an index of print makers which lists each of any importance with his nationality, the century in which he lived and the medium in which his work was effected. The illustrations are few in number, limited to a single example of each of the processes described and well selected for the purpose. This handbook will never teach one all about prints in ten easy lessons—the only way to know prints is to look at them—but to those who desire a guide for study or those who want a reference file, we believe that Mr. Arms has made an extremely valuable contribution.—J. R.

ENGADINE CHURCH  
MURALS RESTORED

LONDON.—Wall paintings in the Alpine village church of Santa Maria in the Engadine which were discovered in 1912 have been restored after twenty years' work by the Belgian artist M. Charles Lefebvre, the Geneva correspondent of *The Times* of London reports.

There are three frescoes. The oldest, consisting of plain brown squares, dates from the foundation of the church (A.D. 1000). Over these a Romanesque fresco was found, of which only five portions were uncovered so as to leave the third fresco as complete as possible. Of the Romanesque portions two are decorative designs, while the others represent a Nativity, two Saints (unidentified), and a warrior carrying a two-handed sword of a type used only at the time of Frederick Barbarossa. The weapon makes it possible to fix the date of the fresco towards the end of the XIIth century.

The third fresco (XVth century) has nineteen uncovered paintings representing the legend of Mary of Magdala and the Princess of Marseilles, taken from the "Legende Dorée" of Jacques de Voragine (1260).



## The Modern Museum Shows High Ideals In Brilliant Show

By MARY MORSELL

Dreams have an unfortunate way of gradually weakening with the passage of time and yielding to the pressure of either expediency or apathy. And there have been moments during the past five years when the major objectives of the Museum of Modern Art seemed obscured by a too energetic and all embracing passion for modernity. Plumbing, the search for significant American painters and the problems of architecture and housing sometimes became involved in an earnest melee that left one a little fearful lest the Museum might be forgetting the high hopes and enthusiasms of its earlier days.

The current anniversary exhibition will, I think, convince even the most skeptical that both the director and the trustees have clung resolutely to their ideal. Splendid loans of French post Impressionist masterpieces, the Bliss collection and many of the Museum's purchases, combine in a display which is triumphantly alive. And thus, after five years of trial, experiment and inevitable error, we see the essential credo of the Museum fully and brilliantly expounded. And the show is such an exciting one that it should do far more than the most energetic campaign for funds to win over new friends who will help to establish a permanent collection worthy of the ideal so clearly expressed in this anniversary show. The Luxembourg, certainly, has always been too involved with the politics of art ever to formulate a policy. The Tate, though essentially honest in purpose, has been handicapped by the apathy of the British public to adventures in modernity. New York is clearly the city for a distinguished museum of this type and the present show clearly demonstrates an intense desire to work towards this difficult, but magnificent goal.

The task of assembling the loans must in itself have been a staggering one, for there has obviously been little compromise with the second rate, when the first rate could possibly be secured. The only undue emphasis upon abstract and purely experimental trends is found in the sculpture section on the first floor. Here the emphasis on Archipenko, Pevsner, Lipschitz, Duchamps, Belling, Arp and Calder seems to give the various expressions of this school a significance which they scarcely deserve. In the foyer, strange to say, it is the Lachaise "Torso," rather than the Brancusi "Bird in Flight" which is the disturbing note. The famous shaft of soaring brass which once so incensed the customs' officials consorts perfectly with the beautiful female figure by Kolbe. But its aspiring delicacy seems to call attention to the rather over generous volumes of the Lachaise.

However, the display is not one where the writer can pause for long discussion of individual works, especially in the large French section,



"ST. MATTHEW"

Recently sold by Arthur Edwin Bye to a Philadelphia collector.

By VELASQUEZ

which logically dominates the exhibition. All the names and the majority of the works are familiar, but as one progresses from room to room, favorite canvases keep greeting one, rich with the particular flavor and personal stamp of their creators. Ascending the stairs, there is Picasso's "Trois Masques" from the Paul Rosenberg collection, defying all the flatness and rigidity of cubist theorem in a new and exciting depth of its own. And even those gallery goers who are so eager for the latest thrills that the classics of the late XIXth century have become an oft told tale are likely to pause respectfully in the gallery devoted to Cezanne, Van Gogh, Seurat and Gauguin. Despite the large show in Philadelphia, the Museum has triumphantly carried off "The Card Players," "Madame Cezanne in the Conservatory" and several other fine examples of still life, landscape and figure painting. And in the case of Van Gogh, there is a fresh adventure for New York art lov-

ers in "The Cafe at Night" which has just come from the Century of Progress Exhibition in Chicago.

The selections of Italian, German, Dutch, Mexican and Spanish contemporary art also make one feel the fires of racial vitality which have continued to burn in this age, despite the all-consuming strength of the School of Paris. Such artists as Kandinsky, Klee, Berman, Chagall, Chirico, Ernst, Grosz and Miro renew our faith that we have, after all, been living in a rich, if chaotic world. The apt labels for movements and the generic classification of trends are forgotten in a swift realization of the deep spiritual urges which have from time to time during the past thirty-five years taken their inevitable, if protean forms. The German artists are particularly well seen in examples which show that swing from delicate dream phantasy to harsh brutality which seems to split the national spirit into two strongly opposed trends. Of the leading countries in Europe, Eng-

land alone is completely neglected. Yet a few of her watercolorists have after all their disarmingly casual subtleties.

Turning to contemporary American art, the Museum was confronted with its true problem of selection. The importation of painting and sculpture from one country to another always results in a careful weeding out of the mediocre and the insignificant. Visits to the galleries of Paris, London, Berlin and other big cities always remind us of the confusion of minor talents which win a certain acclaim in their native land but fortunately do not manage to get across the Atlantic and confuse us. One of the best jobs accomplished by the Museum of Modern Art during the five years of its existence has been the clear light thrown upon over-inflated reputations produced by one-man shows. That this was scarcely intentional does not mitigate its value.

It may, perhaps, have been imagination on our part, but the selection and arrangement of American painting ap-

peared to indicate a tactful, but truly courageous attempt to emphasize the value of some of our more independent and less heralded artists. And since honors in this country have a way of falling time and again upon the same oft crowned heads, it is encouraging to see some fresh emphases in the field of American painting. And so we rejoiced to find a number of artists who have never gotten on the band wagon and who have struggled along towards a modest individuality of style and vision located one flight lower down than those who usually carry off the prizes. The three Marins and the four Demuths are hung with watercolors by some of the most distinguished European artists and triumphantly hold their own. On the same floor, in the little back room, John Kane, Canade, Stuart Davis and a few others who are generally "skied" or entirely absent from the large group exhibitions seem to get a much better break than usual. Perhaps it is because their pictures are small and fitted nicely into this particular space, but then again, it might have been intentional. . . .

Climbing the last flight of stairs, there are two large galleries in which some of our most popular modern Americans are mixed with foreign talents, instead of being allowed the usual racial isolation. Thus Alexander Brook, Karfiol, Grant Wood and McFee share wall space with Kandinsky and Franz Marc, while Eilshemius, Sterne, Max Weber and Walt Kuhn are placed in the distinguished, but somewhat taxing company of Segonzac, Rouault and Picasso. Peter Blume (perhaps because he was this year's Carnegie prize winner) has been given a more prominent place in one of the large hallways than his "Parade" deserves.

However, as a whole the show is one in which moral responsibility towards the true values in present day art have been manfully shouldered. And by this definite statement of its ideals and objectives the trustees have courageously committed themselves for the future. For when a credo has once been crystallized, one inevitably if painfully lives up to it.

## SPRINGFIELD

The Springfield Art League will hold its Sixteenth Annual Members' Exhibition at the Springfield Museum of Fine Arts from January 5 to 26. The only exhibits eligible are original works in oil, watercolor, sculpture, etchings, drawings in the different mediums, architectural drawings, and arts and crafts objects of merit by living artists and which have never before been publicly exhibited in the city of Springfield. The Jury of Selection and Awards (Paintings) includes Gifford Beal, Robert Brackman and Loran F. Wilford, while that in the crafts group is composed of Harriet A. Ellis and Marion Huse. Pauline Bliss Williams is Chairman of the Jury Committee and Dorothy Davenport Hinkson is Chairman of the Arts and Crafts Committee.

Prize awards for the exhibition are as follows: League Prize of \$100 for the best oil painting; League Prize of \$50 for the best watercolor; the S. Fenelon Young Prize of \$25 for the best sculpture or crafts work. Honorable mentions will be awarded for each class of work. Further information may be obtained from Mrs. Henry M. Clark, Jr., North Street, Suffield, Conn.

# HOWARD YOUNG GALLERIES

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## Galleries Opened For Special Shows At Boston Museum

BOSTON.—The main entrance to the new special exhibition galleries is from the Rotunda at the head of the main stairway with additional entrances on the ground floor and from the Indian Corridor.

While the size and variety of the galleries are noteworthy, the lighting and its control are probably the most interesting features. On the upper floor daylight enters through special lens skylights, which diffuse it evenly. Above are louvers to reduce the intensity when necessary, and powerful lights are provided for evenings and dull days. Floor plugs permit case lighting when desired. On the lower floor the ceilings are dropped about a foot and trough lighting inserted between the edge of the drop and the true ceiling. The troughs are equipped with special automobile lens glass which focusses the light evenly on the desired areas of the wall. Control of the bulbs makes it possible to vary the intensity of the trough lights. Additional drop lights and floor plugs are also provided.

Artificial ventilation has been installed in both the upper and lower galleries. Neutral fabrics of rough texture cover the walls which consist of three layers of well seasoned pine laid obliquely to permit natural shrinking and swelling without warping. It further meets the problem of nailholes which must be considered in galleries where exhibitions are changed frequently. The corners of the large galleries are splayed to eliminate shadows and to present a continuous arrangement of well-lighted exhibits. Parquet floors of oak are used for the upper galleries while plain oak boards are employed in the lower ones.

These special exhibition galleries are so arranged that two or even three different exhibitions may be shown simultaneously, while all types and varieties of objects may be displayed adequately.

## HISPANIC MUSEUM ANNOUNCES HOURS

The Museum of the Hispanic Society of America announces that it will be open from 10 A. M. until 3:30 P. M. daily and from 1 to 5 P. M. on Sunday. The North Building, containing an exhibition of modern Spanish art, will be open only from 1 to 5 P. M. on Sunday. The Library of the Society will be open from 1 to 3:30 P. M. daily except Sunday, Monday and holidays.

## Large Art Collection of the Late Eli B. Springs Brings Good Prices in Dispersal of Many Sessions

The most important sale of the season to date at the American-Anderson Galleries realized a grand total of \$295,883, when the collection of the late Eli B. Springs of New York and Charlotte, N. C., was dispersed at public auction from November 19 to 24. The Springs holdings were divided into four catalogs and offered in separate sessions. A total of \$86,665 was brought by the paintings, sold on the evening of November 23, while the two sessions devoted to the English and French engravings in color realized \$32,500. The European and Oriental objects of art were offered on six successive afternoons and brought \$123,870, while the books, which occupied three sessions, realized a total of \$52,848. We list the principal single prices obtained in the dispersal:

### PAINTINGS

- 39—"The Departure for the Hunt"—Isabey—French: 1804-1886; H. Grinnell .....\$1,800
- 45—"Venice"—Felix Ziem—French: 1821-1911; W. H. Woods 2,100
- 47—"Imperial Courier"—Adolph Schreyer—German: 1828-1899; Frank Schnitger, Jr. ....3,000
- 48—"The Harvest"—Leon Auguste L'Hermite—French: 1844-1925; Edward Sloane .....2,200
- 49—"Sheik and Troopers"—Adolph Schreyer; H. Grinnell .....6,400
- 50—"Nantes: Pecher et Cheviere en Vue de la Cathedrale et du Pont"—Corot—French: 1796-1875; Julius Weitzner, Inc. ....3,300
- 51—"La Route"—Jean Charles Cazin—French: 1840-1901; Frank Schnitger, Jr. ....2,600
- 52—"Landscape with Fisherman"—Jules Dupre—French: 1812-1889; John Levy Galleries .....2,900
- 53—"La Charrette de Foin"—Constant Troyon—French: 1810-1865; M. A. Linah, agt. ....2,200
- 54—"Bosquet d'Arbres"—Theodore Rousseau—French: 1812-1867; John Levy Galleries .....5,000
- 55—"La Charrette de Gres"—Corot—French: 1796-1875; W. W. Seaman, agt. ....11,100
- 56—"La Saule"—Daubigny—French: 1819-1878; Frank Schnitger, Jr. ....2,100
- 57—"Ville D'Avray: L'Etang Vu A Travers Le Feuillage"—Corot; John Levy Galleries .....10,500

### ENGRAVINGS

- 34—"Winter in the Country: Getting Ice"—colored lithograph—Currier and Ives; Kennedy & Co. ....\$525
- 122—"Old Putney Bridge"—original drawing—pen and watercolor—Thomas Rowlandson; Harry F. Marks .....505
- 147—"Lady Hamilton as a Bacchante"—stipple engraving by Charles Knight—entirely printed in colors—after the painting by George Romney; Thomas Richards .....550
- 166—"Morning, or the Higgles Preparing for Market"; "Evening, or the Post Boy's Return"—a pair of stipple engravings printed in col-

ors by D. Orme after the paintings by George Morland; Charles Wetton .....3,000

- 216—"Outside a Country Ale House"—mezzotint by William Ward—printed in colors—after the painting by James Ward; Thomas Richards .....550
- 221—"Repairing to Market"; "At Market"; "Coming from Market"; "Returned from Market"—a set of four mezzotints by Francis Wheatley—printed in colors by W. T. Annis; Charles Wetton .....1,300
- 222—"The Cries of London"—thirteen stipple engravings by Francis Wheatley—entirely printed in colors—complete set; T. M. Stoddard .....6,200
- 223—"Fox Hunting: Going Out"; "Drawing Cover"; "Full Cry"; "Returning"—four colored aquatints—by Dean Wolstenholme—engraved by D. Wolstenholme, Jr.; William Whitcomb .....810
- 228—"Shooting: Plates 1, 2, 3 and 4"—four colored aquatints—by Dean Wolstenholme—engraved by R. G. Reeve after the paintings by Dean Wolstenholme; Thomas Richards .....625

### EUROPEAN AND ORIENTAL OBJECTS OF ART

- 578—"Decorated club-shaped vase—K'ang-Hsi; H. Kirsher .....\$575
- 854—"Rare Ku Yueh Hsuan ovoid coupe—Ch'ien Lung—height, 2 inches; Yamanaka & Co. ....500
- 977—"Flight, Barr & Barr Worcester apple green dessert service—circa 1815; M. C. Macy .....500
- 978—"Barr, Flight & Barr Worcester dessert service—circa 1810; E. F. Stimson .....650
- 979—"Important Chamberlain's Worcester Shakespeare dessert service—circa 1800; Symons, Inc. ....1,200
- 1017—"Peacock blue galipot with relief decoration—Yung Cheng; R. M. Chait .....750
- 1046—"Pair rare decorated rose pink chrysanthemum vases—Ch'ien Lung; L. J. Marion, agt. ....900
- 1070—"Powder blue vase with famille verte decoration—K'ang-Hsi; M. C. Macy .....1,300
- 1071—"Powder blue vase with famille verte decoration—K'ang-Hsi; M. C. Macy .....1,300
- 1118—"Imperial carved white jade temple garniture—Ch'ien Lung; R. M. Chait .....1,250
- 1121—"Imperial carved Fei-Ts'ui jade incense burner with cover—Ch'ien-Lung; M. G. Macy .....1,600
- 1127—"Imperial carved Fei-Ts'ui jade two-handled vase with cover—Ch'ien Lung; Yamanaka & Co. ....1,400
- 1128—"Imperial carved white jade four-handled vase with cover—Ch'ien Lung; M. G. Macy .....1,050
- 1157—"Important pair Bow figural candelabra—"The Seasons"—circa 1755; L. J. Marion, agt. ....1,150
- 1215—"Gold and enamel snuff box, with enamel portrait miniature of Louis XV—French, XVIIIth century; H. Grinnell .....1,300
- 1244—"Rare dragon bottle with splash of pigeon's blood—K'ang-Hsi; A. W. Bahr .....1,800
- 1272—"Famille verte Imperial bowl—K'ang-Hsi; A. W. Bahr .....1,800

### LIBRARY

- 10—"The National Sports of Great Britain"—Alken colored plates, with colored title-page dated 1820—original edition—London; Thomas McLean, 1820-1; J. M. Stoddard .....\$1,800
- 33—"The Roadsters Album"—Alken colored plate—in original cloth—first edition—London: Messrs. Fores, 1845; John Rundal .....2,600
- 47—"Audubon's Birds of America"—original folio edition—"Elephant" folio—9 vols.—London and Edinburgh, 1827-39; H. C. Elliott .....4,750
- 72—"Selections from the Poems of William Blake"—illuminated manuscript with miniatures by Sidney H. Meteyard—binding by Sangorski and Sutcliffe; Charles Sessler .....900
- 125—"Charles I, Cromwell and Charles II"—with four hand-painted miniature portraits on ivory, set in gold—binding by Sangorski and Sutcliffe; George Thacher .....1,150
- 133—"The Rime of the Ancient Mariner"—Coleridge—illuminated manuscript on vellum—with jeweled binding by Sangorski and Sutcliffe; Charles Sessler .....775
- 173—"Set of Curtis's The North American Indian—40 vols.—New York, 1807-39; J. M. Stoddard .....550
- 226—"Concerning the True Portraiture of Mary, Queen of Scots"—J. J. Foster—with thirteen hand-painted miniatures on ivory—London, 1904; Geo. J. C. Grasberger .....700
- 314—"Some Poems"—John Keats—illuminated manuscript on vellum—Jeweled binding by Sangorski and Sutcliffe; Charles Sessler .....750
- 424—"Portraits of the Sovereigns of England"—with miniature portraits on ivory of the sovereigns of England from William I to Edward VII—London, William Pickering, 1824—binding by Riviere; George J. C. Grasberger .....625
- 466—"Romeo and Juliet"—William Shakespeare—illuminated manuscript on vellum—in a jeweled binding by Sangorski and Sutcliffe; Charles Sessler .....675
- 501—"The Seasons"—James Thomson—London: Printed by T. Bensley for Longman, Hurst, Rees and Orme, 1807—illustrated with engravings by Bartolozzi and P. W. Tomkins—engravings printed in colors; Ernest R. Gee .....700

## BOSTON CURATOR LEAVES FOR EGYPT

Joseph Lindon Smith, Honorary Curator of Egyptian Art at the Boston Museum of Fine Arts, and Mrs. Smith will sail on S. S. *Excalibur* on November 27 for Egypt. They will go direct to Cairo where Mr. Smith will continue his painting of the Giza tombs excavated by Professor Reisner and the Harvard University-Boston Museum Expedition.

Mr. Smith has been invited by Dr. James B. Breasted, Director of the Oriental Institute Expedition, to make two large paintings at Persepolis. On his way there, he will visit the Persian site of Ray where the Boston Museum, is working with Pennsylvania.

## A Hieronymus Bosch Recently Purchased By National Gallery

LONDON.—The National Gallery has just acquired a remarkable picture, "The Crowning with Thorns," by the extremely rare Dutch painter, Hieronymus Bosch. R. A. Tatlock writes in *The Daily Telegraph*, "It is the first of his works to appear in the National Gallery. It is hung in Room XV, besides the celebrated 'Adoration of the Kings,' by Breughel, with which it has a great deal in common.

"Bosch was the elder artist, Breughel having been born some ten years after the former's death. The direct influence of the one upon the other will be apparent to those who go to the National Gallery to see the two pictures hung in the same room. . . . It is difficult or impossible now to recapture the mixture of contradictory moods embodied in a picture like this of Bosch's, however easy that may have been up to the time of Bosch's death in 1516.

"What we can still appreciate is this artist's amazing draughtsmanship and sense of tone. Apart from that we must have recourse to guess work. Why, visitors to the National Gallery will ask, did Bosch repeat the thorns on the collar round the neck of one of the executioners, and why did he put a particularly barbarous type of arrow through the turban of another of the villains of the piece?

"Mr. Kenneth Clark, the Director of the National Gallery, believes that these curious images were 'drawn from the artist's sub-conscious,' and connect him in a psychological sense with the modern 'sur-realists,' who may be dubbed 'post-Freudians,' much as certain excellent modern painters were nicknamed by the late Professor Roger Fry, 'Post-Impressionists.'

"There is much to be said both for and against this theory, but if Mr. Clark is right then the visitor to the National Gallery will be well advised to put normal criticism for the moment on one side and abandon his mind, if he can, to a psychological experience in the nature of a day-dream such as that engendered in the mind of Bosch himself.

"The picture is unknown to modern art historians, though it appeared in the Magniac's sale at Christie's in 1892. I understand that it has been acquired by purchase from an Italian collector."

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## Minneapolis Gets Important Gift Of Coney Silver

MINNEAPOLIS.—The Minneapolis Institute of Arts has recently received as a gift from Mr. and Mrs. James Ford Bell another rare example of the work of John Coney, Boston silversmith. This is a shallow plate, thought to be an alms plate, with a reeded edge, and a broad rim engraved with the Townsend arms. The plate measures eleven inches, and is marked twice with Coney's fleur-de-lys mark.

So far as is known, but two such plates by Coney have been brought to light. That there are others in existence is quite possible, especially if as suggested, plates of this type were used for alms plates. Since the early history of silver in this country is closely bound up with the church, it is more than probable that other benefactors than the two indicated employed Coney to make alms plates for some church. It is on the other hand improbable, despite the growing wealth of the colonies, that many people were yet ordering silver plates of this type for domestic use.

Like the two pieces of Coney silver already presented to the Minneapolis Institute by Mr. and Mrs. Bell—a tankard and the Dudley paten—this alms plate is of simple and dignified design. All three pieces are characteristic of Coney's best work, and indicate that he rested the beauty of his pieces upon purity of line and simplicity of workmanship rather than upon elaborate ornamentation.

In form and design Coney silver followed the simple styles prevalent in the Massachusetts colony during the late XVIIth and early XVIIIth centuries. Of English descent and proud of it, New England silversmiths naturally fashioned their wares after the designs then popular in England. It is unfortunate that much of this silver may have gone the way of the melting pot. Certainly more than the small number of pieces accounted for must have been made by the successful John Coney. During the latter part of his life the demand for silver was growing in the colonies. Not only were the settlers becoming more wealthy, but they were actuated by a desire to possess luxuries in their homes. In addition to this, the depreciation of Massachusetts paper currency moved them to hoard in the form of plate the foreign silver then pouring into the colonies. They took it to various silversmiths and had it melted up and made into tankards, porringer, or other articles for household use, or into some piece destined for the church of their choice.

Subsequently, however, much of the silver went the way of the foreign money in the first instance. When the necessity for funds became too pressing, the owners of early silver pieces consigned them to the melting pot. Doubtless in many cases this did not cause any great unhappiness, since to certain business men silver represented an actual rather than an aesthetic investment. Considering these things, it is a cause for some amazement that early American silver exists in the quantity it does. Only in comparatively recent times have Americans begun to appreciate the artistry of colonial silversmiths, but the demand for their work is already great, and fine pieces are more and more difficult to come by. It is due wholly to the interest and generosity of Mr. and Mrs. Bell that the Minneapolis Art Institute owns such a comprehensive and beautiful collection.

## COIN COLLECTION RECENTLY STOLEN

IOWA CITY.—Some two hundred and fifty bronze coins of the Roman Empire and a few Greek silver coins have been stolen from one of the buildings of the State University of Iowa. Inasmuch as the trays, in which the coins were kept and on which were clearly marked the description of the coins, were not taken, it would be easy to identify the collection if found. It is believed that the coins were taken not for their own sake but with the purpose of turning them over to a dealer. Any information regarding the collection will be welcomed by the University authorities.

## DUKE OF KENT GETS NOTABLE CHAIRS

LONDON.—Among the wedding presents lavished on the Duke of Kent and his bride will be a set of four Queen-Anne walnut chairs presented by the senior twelve Livery Companies of the City of London, according to an account in the London Daily Telegraph of November 8. The chairs were admired by the Duke when he recently visited one of the best known art dealers in the West End. Hearing of this admiration, the Livery Companies decided that the chairs would meet with the Duke's complete approval. The owner of the set, Mr. Frank Partridge, gladly released the chairs on the express condition that he should not be permitted to make any profit whatever on the transaction.

It is well known in the art world that the Duke of Kent has inherited much of



QUEEN ANNE SIDE CHAIR  
CIRCA 1710

This rare walnut specimen, included in the Frank Partridge, Inc., exhibit at the Fine Arts Exposition, is one of a set of four to be presented to the Duke of Kent as a wedding gift from the senior twelve Livery Companies of the City of London.

the Queen's flair for the rare and beautiful old English furniture, especially that of the period of Queen Anne when craftsmen took pride in patient labor. The chairs are of an unusual design and of very fine quality. They date from about 1710. The hoop backs and vase-shaped splats are veneered in rich golden brown walnut. The cabriole legs, carved on the knees with scalloped shells and pendant husks, are hipped to the shaped seat rail, the front legs terminating in modified Spanish feet. It was the unusual design of the front feet that at once caught the Duke of Kent's attention when he was examining the chairs.

The back legs of the chairs are of a dignified sturdiness capable of sustaining any surprise in the form of weightiness. It may be recalled that Queen Victoria's father, the Duke of Kent, scaled sixteen stones eight and one-half pounds in his boots in June 1814, and that in June 1825, the Duke of Cambridge weighed fifteen stones eight pounds in his great coat and boots. The chairs are upholstered with "rabbitted" seats covered in gold silk damask. They measure thirty-eight and one-half inches in height, twenty inches in width and eighteen inches in depth.

## Now on View in New York

NEW YORK, November 28.—One of the set of rare Queen Anne chairs, to be presented by the Livery Companies of the City of London to the Duke of Kent on the occasion of his marriage, may now be seen in New York. It is included in the exhibit of Frank Partridge, Inc., in the Fine Arts Exposition now current at Rockefeller Center where it is certain to arouse great interest among the many visitors to display. The illustration on this page clearly reveals the graceful proportions and effect of lightness achieved by its maker, despite the unusual sturdiness of the legs.

## Chippendale Room Is Now Installed In Boston Museum

BOSTON.—Ten years of unwavering pursuit of an end were happily concluded with the opening on November 8 of the completely furnished Chippendale Room at the Boston Museum of Fine Arts. Eben Howard Gay, donor of the room and its furnishings, was warmly congratulated by many friends and connoisseurs for the perfection of the ensemble which includes fourteen new items acquired within the past five years and not before exhibited in the room.

The story of the gift goes back some years. In 1927 an XVIIIth century English drawing room from Woodcote Park in Epsom, Surrey, was on the English market. In this Mr. Gay saw an appropriate setting for objects "exemplifying the efflorescence of XVIIIth century decorative art," which he was to present to the Museum. He purchased the room. After the opening of the new wing in 1928, a set of six chairs in this room became the subject of adverse criticism. These were withdrawn and Mr. Gay set himself the task of finding unquestioned examples and to add other items. But objects of the mid-XVIIIth century, both fine and appropriate, are not easily found and five years' search have been required to accomplish this end.

Edwin J. Hipkiss, Curator of the Department of Decorative Arts, said of Mr. Gay's gift: "The Chippendale Room is one of the outstanding period rooms in the Museum and is unique among public exhibits here and abroad in that it presents an ensemble of an important phase of the Chippendale period, from 1760-70." He also said: "Both rooms and furnishings of this decade may be seen separately, but there is no instance known to me in which the authentic original interior and furnishings of the period are so completely related."

Mr. Gay and Mr. Hipkiss have both emphasized the fact that this is known as the "Chippendale Room" not because Chippendale was its designer, or even necessarily the designer of the furniture, but because it well represents English decorative art in a decade when Chippendale's influence was dominant. From his design book, *The Gentleman and Cabinet-Maker's Director*, Chippendale's designs were copied in England, Ireland, and in this country, and his name became a generic term for a whole period. The furniture selected by Mr. Gay to complete the room includes the most perfect examples produced by English cabinet makers of the period that he could find, and several pieces are faithful renderings after designs in *The Director*. There is no reason to exclude the possibility that Chippendale himself may have made several of them.

Two incidents of the past year contribute to the romance of the gift. The six side chairs, now shown for the first time, were brought to the attention of the President of the Museum, T. Jefferson Coolidge, when he was in Asheville, North Carolina, last spring. Mr. Coolidge suggested that a photograph be sent to the museum. This was shown to Mr. Gay who recognized in the chairs those which he had originally owned and intended for the room but which he had been obliged to sacrifice some years ago. Meanwhile they had been owned in Charleston, South Carolina, until adverse circumstances forced the owner to sell them and thus make way for their return to Boston. Of even greater interest is the fact that the presence of the drawing room from Woodcote Park in the Museum has preserved it for posterity. The Manor House of Woodcote Park, the property of the Royal Automobile Club, was destroyed by fire during the night of August 1, 1934. Nothing but the charred walls remain of this former seat of the Sixth Lord Baltimore. He occupied the place in the XVIIIth century and it was by him that the Chippendale Room was added.

Only the complete installation, now in progress, of a Georgian Room is needed to round out the Museum's series of original English rooms, which includes one of the Tudor period, dated about 1490, another from Hamilton Palace of about 1690, and the Chippendale Room of about 1760.

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## CHICAGO REHANGS MANY GALLERIES

CHICAGO—The permanent exhibition galleries of the Art Institute are being rehanged and redecorated, remaining closed to the public until December 14. This redecoration has been carefully worked out by the Art Institute staff with the result that the backgrounds for each gallery show the paintings to the best advantage. The decorative scheme is complementary to the general tone of the pictures in the room and broken, rather than flat solid colors have been used so as to give a vibratory and atmospheric effect. The floor color has generally been carried into the wainscoting and woodwork.

On the subject of frames the Art Institute technical staff has worked for years to develop a tone that can be washed with success. Chicago is so dirty that it is very hard on frames and the air deposits a layer of grease that contains sulphur and acids that attack the paintings as well as the frames. The general rule for toning frames follows that for walls and again is complementary to the painting itself. Someone has said that a frame should be a little space of silence about a picture but it is possible to make a frame too unobtrusive. A frame should never be too strong in color or design. Frames of a rococo period and those busy atrocities found generally on Barbizon paintings are particularly bad.

In the matter of labels the Art Institute has again devoted a great deal of time to research. The labels now in use are printed on gold leaf and fastened to a brass base and covered with thick celluloid cemented with balsam. This process was the result of six years of experimentation.

In the actual hanging of the galleries much care is being taken. Naturally the paintings that are largest and strongest in color and design are placed in the center spaces. Sometimes a long wall has not only a main center but two subcenters. Careful pairing is then sought. Size, color and tone are determinants of choice. Combinations are tried out on the walls for a visual test. In an ordinary room the possible color combinations are endless. The Art Institute has found that juxtaposition of warm against cold, and light against dark, increases the strength of each group. Contrast rather than analogous relationship is sought for.

Just now the Art Institute is rearranging its galleries into a more or less permanent sequence. Primitives and old masters begin the series and the visitor gradually goes down through the XVth and XVIth centuries to contemporary times.

## LONDON LETTER

By Louise Gordon-Stables

There are at present in London several exhibitions of particular interest. Amongst these is the Boudin show at Tooth's Gallery in New Bond Street. Here are some thirty of his paintings, well chosen so as to represent him at the various periods when he took for his themes Trouville, Brest, Antwerp, Etaples, Havre, Etretat and so on. Boudin is one of the artists who do not lose by their work being exhibited in quantity. On the contrary it becomes all the more apparent that although he may elect to concentrate upon a more or less restricted range of subject, the delicacy of his art enables him to represent similar themes in a wide variety of aspect. That very modesty which made him content to paint over and over again little groups of individuals walking or sitting on the *plage* is perhaps one of his greatest assets. There is a delightful simplicity about the way in which he sets about making these groups on the seashore, whether in sunny weather or stormy, as like life as possible, and in depicting the effects of light as it shines forth from amongst the clouds onto bathing-machines and crinolines. Not for nothing did he eschew the studio study and make his compositions beside the shore itself. It speaks worlds for his art that he needed no expanse of canvas to create the illusion of vast skies and boundless ocean. It is not surprising to hear that within a few days of the opening a very large proportion of the exhibits had been secured by admirers of Boudin's exquisite art. Indeed the vogue for this XIXth century artist is one that is steadily on the increase and may be depended upon to go still further.

At the Knoedler Galleries it is Harrington Mann who with his portraits is occupying the large room. Many of his subjects are of children, in the treatment of whom he is exceptionally happy. There is nothing sensational about his work; he does not develop striking effects, but is content to create

studies of great charm and distinction such as should continue to satisfy long after portraits of more obvious character have ceased to please. His work is of a calibre which well fits it to take its place among that, say, of the British School of the XIXth century. Even when he paints a child handling a toy, it is done with a sense of what, for want of a better word, one must call dignity. Perhaps the most accomplished piece of portraiture, so far as elder sitters are concerned, is that of His Majesty, King George, to whom much less than justice has too often been done in this respect by other painters in the past. There is character and discernment in this portrait to an unusual degree; the color is admirable, and the brushwork exceptionally able. And last, but hardly least, it is possibly permissible to add that in these days when portraiture is supposed to be too elevated to aim at fidelity to nature, his portraits are undeniably excellent likenesses.

At the Wildenstein Galleries in Carlos Place there are running concurrently exhibitions of paintings by Corot and by Hubert Robert. The majority of the Corots are in Robaut. One, a study of four trees, was purchased from Corot himself in 1879 by Mme. Chollet, and is mentioned in the 3rd volume of the work already mentioned. The sixteen pictures, which are representative of Corot's range, include a "Portrait of a Monk," an interesting example of that curious atmosphere in which he knew how to enwrap a head so as to endow it with a certain mystery and romanticism. Particularly interesting is a picture of Mortefontaine, which has a study of the pool at Mortefontaine painted on the back. Amongst the pictures are some good examples of the characteristic glades wherein willow trees are depicted in that greyish haze which he treated with such skill.

The Hubert Robert paintings with their settings of triumphal arches, ruined temples and bridges, have, in spite of their somewhat theatrical arrangements, an emotional quality which is something more than that inspired by a mere stage effect. His monks and priests praying, lit though they may be with a care that is almost that of a limelight operator, do suggest a spiritual fervor that is strangely convincing.

Brushed in with a paucity of detail, they arrest the imagination and enchain the attention. The sweep of the surrounding architecture accentuates the effect of the well considered central figure, and the contrast of shadow and brilliantly lighted groups is exploited to significant ends.

There is fine dramatic feeling about the sculpture of Lady Hilton Young, now on view at the Fine Art Society, New Bond Street. Even her portrait heads seem to have been modelled at some moment when her sitters were involved in some dramatic conflict—Mr. Maxton, our Labour leader, say, in a moment of passionate invective, and Sir John Reith, head of the British Broadcasting, during some fierce altercation. Whether it is right that there should thus be embodied in bronze for all time an occasion which must necessarily be fleeting, is open to discussion, so far as portraiture is concerned. But it may well be argued that when the mental attitude thus suggested is indeed characteristic, then the method is well justified. However this may be, the exhibition as a whole abounds in vitality. There is nothing in it that is without force, or weak in execution, whether it be a delicately modeled statuette or a life-sized and heroic figure for a public monument. In the latter direction Lady Young has had wide experience, for she is responsible for a number of commemorative bronzes and marbles both here and in the Colonies, while her portrait studies grace many of our museums and public places.

If gifts and purchases for the National Gallery continue on the scale that has obtained since the new wing was added by Lord Duveen, someone will have to make themselves responsible for a still further extension. The late Sir William Orpen is represented by four new portraits, one being of himself. There is a Downman drawing of Mrs. Siddons and a portrait by Sargent of Field Marshal Lord Ypres. The extended facilities of the gallery enable it now to receive and tabulate photographs of notabilities, taken either from life or from their portraits. This naturally increases the historical scope of the gallery very considerably.

## BUFFALO HOLDS VARIED EXHIBITS

BUFFALO—After the October exhibition of International Theatre Art, which proved to be unusually popular, the Albright Art Gallery is showing in November several interesting groups of photographs of architecture, and war etchings from Otto Dix's folio "Der Krieg."

The photographs are arranged in four groups under the exhibition title: "Famous and Curious Architecture, in Photographs." Perhaps most interesting are the thirty-six superb prints, by Walker Evans, of XIXth century American houses. These were lent by the Museum of Modern Art.

Also being shown are photographs of some of the more classic types of American architecture; representative examples from the Georgian, early Republican and contemporary styles in Alexandria, Annapolis, Philadelphia, Washington, New York and Chicago. Frank J. Roos, Jr., of the Fine Arts Department of Ohio University, was the photographer and the prints are almost all uniformly excellent in quality.

An exhibition of French Houses of the early XVIIIth century, sponsored by the College Art Association and arranged by Henry-Russell Hitchcock, is being shown in Gallery VI. This consists of photographs of exteriors and interiors as well as photostatic copies of original plans and elevations. The fine selection of the monuments and the intelligently prepared labels supplementing the pictures make the show both scholarly and interesting.

Photographs of Persian architecture and ornament are being shown, selected from the records made since 1929 by the American Institute for Persian Art and Archaeology in its systematic survey of all the early mosques. These photographs, filling three galleries, illustrate as well as photographs can, the almost incredible splendor of Persian architecture and ornament.

In 1924 Otto Dix incorporated his memories of his four grim years on the Western Front in the folio "Der Krieg" (The War). Twenty-three etchings from this folio, lent by the Museum of Modern Art, are being shown in Gallery IV. Perhaps in no other works by modern artists have the frightfulness and horror of war been illustrated with such great conviction. With typical German emotionalism, Otto Dix has made these unforgettable pictures, full of tremendous intensity of feeling, executed with complete command of the plastic means.

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## St. Louis Museum Lists Acquisitions In Various Fields

ST. LOUIS.—A portrait of the Marquis Ambrosio Spinola by Peter Paul Rubens has recently been acquired by the City Art Museum of St. Louis and constitutes the first representation of the Flemish master in its collections, we learn from the Museum's recent *Bulletin*. The subject was a distinguished soldier and statesman and intimate associate for several years of Rubens as adviser to the Infanta Isabella in the government of the provinces of the Netherlands which continued to recognize Spanish rule. The following description is quoted from the *Bulletin*: "It is a three-quarter length portrait and shows the Marquis wearing half-armor, with the arm defences removed revealing the gold embroidered sleeves of the doublet. One hand is on the hilt of his sword, the other rests on his marshal's staff. About the neck is a rich lace collar and on his chest the insignia of the Golden Fleece. A helmet, with red and white plumes, stands beside him. The rich costume, the glint of the gilded armor and the flowing plumes of the helmet, give the painting an air of decorative brilliance appropriate to the state portrait of a personage of high rank and in full accord with the magnificent taste of a period which finds perhaps its fullest expression in the opulent art of Rubens.

"In treatment the composition, though restricted to a single figure, has much of the largeness of conception and brilliance of execution which animate the great allegorical and religious compositions of the artist. The head, of rather long and thin proportions, is rendered with great sureness and distinction. The high forehead, alert eyes and tightly closed lips indicate the cautious, taciturn soldier that we know Spinola to have been. The pose is lifelike with striking rendition of the three-dimensional aspects of the figure. The vigorous drawing of the arms and the finely rendered hands contribute strongly to the feeling of animation. The sense of a living body beneath the rich costume is quite successfully realized. Not less typical of Rubens' handling is the vibrant treatment of color and the facile brush work by which it is attained. The glowing flesh tones of the face and hands, the sparkling high lights of the polished and gold encrusted armor, the bright red of the scarf and plumes contribute to the striking brilliance of the work. It is in this full combination of the feeling of latent movement with opulent detail



STUDY FOR "THE CARD PLAYERS"

By CEZANNE

Loaned by the Marie Harriman Gallery to the retrospective Cézanne exhibition now current at the Pennsylvania Museum of Art.

and color that the portrait manifests so characteristically the hand of Rubens. In these respects the artist has adapted to his own robust Flemish personality the rich patterning of the Baroque as observed in his Italian studies and has with characteristic fluency overcome the restrictions of precedent and convention inherent in a portrait of state to produce an effect of impressive vitality.

"The Museum's example, one of the four portraits of Spinola by Rubens cataloged by Rooses, comes from the collection of the Dukes of Leuchtenberg. It was erroneously attributed to Anthony van Dyck in the catalog of the collection in Munich, in the early part of the last century. The attribution was corrected by Dr. Waagen in

1864 at which time the painting was in St. Petersburg...."

"Rubens repeated the Spinola portrait several times, varying only minor details. One was made for Pierre Dupuy, the Royal Librarian in Paris, an intimate friend of the painter. This example is mentioned several times in the correspondence between the two friends and possibly was begun late in 1627 on the eve of Spinola's departure for Paris on January 3, 1628. Another of the portraits belonged to the Duke of Buckingham who was assassinated in 1628. It remained in the possession of his heirs in 1635. A third, which Rubens kept for himself, was still in his estate in 1640. It is possible that this was the original concept which the artist might be inclined to keep

## Fine Arts Palace In Mexico City Is Now Completed

MEXICO CITY.—One of Mexico's finest edifices, the Palace of Fine Arts in Mexico City, which is expected to be a center for tourists, has at last been completed after thirty years. The building which dates back to long before 1904, and which was known as the National Theater of Mexico, was completed at a cost of \$8,500,000. Most of the restoration work has been done since 1932. Since that time there has been included in the building a Museum of Plastic Art, Conference Room, Museum of Popular Arts, a Book Museum and Library, and a room for temporary exhibitions. Extensive changes were also made in the showroom, increasing its capacity and adding decorations that will attract the attention of all visitors. In this room a mosaic curtain, made up of almost a million pieces of opalescent crystal of about two square centimeters each, represents a panorama of the Valley of Mexico, with its volcanoes.

The attention of the visitor is immediately attracted, upon entering the theater, to the decorations in the vestibule, as well as in the Grand Central Hall. The latter has an inside height equal to that of the nave of the Cathedral of St. Peter, in Rome. The decoration is made up of marbles of different colors, from various sections of the Mexican Republic, combined with Mexican onyx.

both because of his attachment to Spinola and for the sake of future orders for which it would serve as a model.

"Several of these portraits have survived to the present. In addition to the Museum's example, Rooses lists three others. The best known of these, painted on wood, is in the Brunswick Museum. It is the same size as ours but differs from it in a few details, notably in the less spirited rendition of the hands. Another of the portraits is in the Nostitz collection in Prague and a fourth, a bust, was formerly in the Demidoff collection, San Donato. The last two mentioned show the subject wearing armor upon the arms."

The Museum has also recently acquired a Seurat landscape, "Port-en-Bessin," and a group of studies and drawings by six French painters and one American, all active in 1900 or later. The latter group includes work by Forain, Degas, Mary Cassatt, Picasso, Rouault, Derain and Dufresne. Also recently acquired is a silver covered sugar bowl, bearing the mark of Paul Revere, and constituting the only piece of American silver in the permanent collections of the Museum.

## SHARAKU PRINTS GO TO CHICAGO

CHICAGO.—Forty-five prints by the Japanese master, Toshusai Sharaku, have recently been added to the Art Institute's comprehensive collection as well as one drawing. This added to the former collection makes a total of sixty-two prints which are now on exhibit and will continue to be on view through December.

In many respects the Buckingham Collection of Japanese color prints in the Institute is one of the best and most representative that has ever been assembled. With only a few exceptions the prints contained in it are fine impressions in exceptionally good condition. Among them are many of the masterpieces by the illustrious masters of the Ukiyo-e School. So ample and so well selected are the prints designed by these masters that the showing of their works and of the school in general, its origin and development, is remarkably comprehensive. And in some lines, such for instance as the works classed as "primitives," it is unrivalled by any other collection. Hitherto, however, the showing of prints by the artist known as Sharaku has not been adequate, and many collectors and other students who have visited the Institute hoping to see a considerable number of his prints have been disappointed when they found that although Sharaku was represented by some of his most distinguished and sought after prints there were only sixteen to be seen.

## CROSBY TO HAVE EUROPEAN SHOWS

The work of Percy Crosby, creator of "Skippy" and a serious artist of increasing fame, will be exhibited in two one-man shows in Europe this winter, the first opening at the Circolo di Roma in Rome on December 8. The exhibition will be under the patronage of a group of distinguished Italians and Americans living in Rome, including Ambassador and Mrs. Breckinridge Long and William Hewlett of the American Academy in Rome.

In January the exhibition will be transported to London to go on view at the Arlington Galleries there. Upon the return of Mr. Crosby's work to the United States, there will be an exhibition at the Seligmann Galleries in New York.

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## COMING AUCTION SALES

### AMERICAN-ANDERSON GALLERIES GARY PAINTINGS, ETC.

Now on Exhibition  
Sale, December 7, 8

Three famous Gilbert Stuarts and other paintings, XVth and XVIIth century rugs, fine period English and French furniture and decorations, and other objects of art from the estate of the late Elbert H. Gary, sold by direction of the New York Trust Co., executor, and from the estate of the late Emma T. Gary, sold by direction of Lewis Nixon, Louis S. Levy and Paul M. Hahn, executors, will go on exhibition at the American-Anderson Galleries today, prior to dispersal the afternoons of Friday and Saturday, December 7 and 8.

The portraits of Sir Robert Liston, G.C.B., British Ambassador to the United States, and his wife Henrietta, Lady Liston, are sparkling products of Stuart's best period. Both figures are shown at half length, and were painted in Philadelphia, about 1798. The paintings come from the collections of Henrietta Ramage Liston, grandniece and heiress of the sitter, and Sir William Liston-Foulis, 10th Bart., Wilbur Towers, Corstorphine, Gogar, 1920, and are recorded and illustrated in Lawrence Parke's *Gilbert Stuart*, 1926. The portrait of Sir Robert is also recorded in George C. Mason's *Life and Works of Gilbert Stuart*, 1879, and appeared in the Exhibition of Scottish National Portraits, Edinburgh, 1884, No. 280. *Lady Liston* is recorded in Mantle Fielding's *Paintings by Gilbert Stuart Not Mentioned in Mason's Life of Stuart*. The third Stuart is his portrait of Admiral The Hon. Samuel Barrington, from the collection of the Rt. Hon. Lord Barrington, Great Cumberland Place, London; it is recorded and illustrated in Lawrence Parke's *Gilbert Stuart*, 1926, and was engraved by Bartolozzi.

Among the other paintings in the catalog are *Nell Gwynne* by Sir Peter Lely; an enamel miniature of *George Washington*, *After Gilbert Stuart* (1880), by Henry Bone, R.A.; *Chasse Matinale*, by Troyon; *Crepuscule*, by Mauve, and *View Near Brussels*, a watercolor by Turner. A plaster bust of his little daughter Sabine, by Houdon, a variation of the famous marble bust which broke all price records in the Gary sale at the American Art Association in 1928, is another feature of the present catalog. It stands twelve and one-half inches in height and has been in the collections of J. Pierpont Morgan and the Rt. Hon. Lord Duveen of Millbank.

Some of the splendid Oriental rugs for which Judge Gary's collection was famous appear in this catalog, among them a group of the beautiful Ispahan weaves of the XVth and XVIIth centuries. A magnificently preserved example, placed at about 1630, with ruby red field, is remarkable for its jewel-like colors and has an unusual bluish green border. Another with ruby field is placed at about 1600, and has a deep sapphire blue border. It is in a fine state of preservation. A rare Lahore animal or "hunting" rug, an Indian weave of about 1625, is a very rare example. An Imperial Lahore prayer rug, with white chrysanthemums upon a cherry red field, placed at 1640, is notable for its fine border, brilliance of color and good condition. Other examples include Fereghan, Sehna, Tabriz and Khorassan of finest quality. A small rare Asia Minor medalion rug of the XVIIth century is in superb preservation.

An important fluted monteith, by Samuel Lee, London, 1705-06, is the outstanding item in the Queen Anne silver and is recorded in Sir Charles J. Jackson's *English Goldsmiths and Their Marks*, as is a rare Queen Anne engraved silver tobacco box, made by Soane or Soame, London, 1703-04. A plain silver coffee pot, Exeter, 1720, and a pair of tazze, London, 1725, appear in the George I items, which also include an octagonal caster, by John Chartier, London, 1725. Among the important items in the George II London silver are a set of twelve plain silver dessert plates, as well as a chased silver cake basket, a coffee pot, a pair of two-handled sauce boats, a set of four very fine salts, two pair of tapersticks, salvers and waiters. There is also a

large group of George III silver by well known makers.

In the XVIIIth century French furniture appears a magnificent suite, consisting of four pairs of Louis XV carved walnut armchairs, covered in fine needlework and a carved walnut and needlepoint settee. A serpentine-front Louis XV kingwood marqueterie commode, mounted in bronze doré, is another of the notable French XVIIIth century pieces. Among the more important French decorations appears a Louis XVI rose pompadour Sèvres porcelain lyre clock, mounted in bronze doré, by Kinable, Paris, about 1780.

Distinguished claw-and-ball-foot side chairs in the XVIIIth century English furniture include an exceptionally fine pair of shell-carved George I walnut examples, with violin-shaped back and seat covered in needlework, and another George I example in mahogany with needlework seat. There is also a set of nine carved mahogany dining chairs with open fiddle-back, of the same period. In the Chippendale appears a very rare mahogany galleried tripod table with finely carved base and scroll feet and a carved mahogany pedestal writing desk, distinguished by its good proportions.

K'ang-hsi pieces appear in the Chinese porcelains, among them two important coral red club-shaped vases, almost matching examples; fine famille verte plaques and bowls; some of the beautiful Gary collection vases fitted as lamps, including early K'ang-hsi five-color and famille verte pieces. Table glass, Crown Derby, Spode, Worcester and other table porcelains, damasks, velvets and furs, linens and laces, engravings and etchings round out the catalog.

### MILLER, ET AL. BOOKS AND DOCUMENTS

Now on Exhibition  
Sale, December 5, 6

First editions and superb books of association interest, selections from the collection of the late Jahu Dewitt Miller, of Washington, D. C., sold by order of the Supreme Court of the District of Columbia, George C. Ober, Jr., administrator; the important Wayne Papers, sold by order of the daughter of the late Wayne MacVeagh, of Washington and Philadelphia; fine color plate books and other important items, sold in settlement of a New England estate; together with other outstanding properties, will go on exhibition at the American-Anderson Galleries today, prior to dispersal December 5 in the evening and December 6, afternoon and evening.

The important autograph letters and documents from General Anthony Wayne's personal file include ten to Washington, as well as several from Washington to Wayne, and a number of other documents relating to the brilliant events in General Wayne's career. These letters and documents were inherited from Major MacVeagh (an intimate friend of Gen. Wayne's son Isaac) by his son, the Hon. Wayne MacVeagh (Attorney General under President Garfield).

The first editions and inscribed presentation books form the most extensive group of association items to appear at public dispersal in a single catalog since the renowned Kern sale of 1929. Among the more outstanding presentation items are Barrie's *Allahakbaries*, 1893, privately printed, of which there are less than six copies extant; Bird's *Nick of the Woods*, Philadelphia, 1837; Dickens's *Barnaby Rudge*, 1841, inscribed by the author to Sir Thomas Noon Talfourd; Emerson's *Essays*, first and second series, in two volumes, first editions, both bearing autograph inscriptions by the author to Talfourd; Longfellow's *Ballads*, 1842, first issue of the first edition, inscribed by the author, and his *Evangeline*, first edition, dated the day of publication; Poe's *Tales*, 1845, first edition; and Boswell's *The Life of Samuel Johnson*, 1791, first edition with the rare supplement, from the author to the Earl of Kelly. Important first editions are drawn from the works of Oliver Goldsmith, Gray, Fitzgerald, Dickens, Walt Whitman, Poe, Hawthorne, Clemens, Riley, Galsworthy, Crane and Morley.

Alken items feature largely in the fine color plate and sporting books, which includes also a number of other important XIXth century volumes. In

the American autographs appear letters from George Washington relating to the Revolutionary War; an important Jefferson letter; more than one hundred autograph letters, documents and engravings relating to the assassination of President Lincoln, and a number of Grant items. Other autographs and manuscripts in the field of literature are concerned with Longfellow and Louisa May Alcott, while the general Americana touches on the history, currency and scholarship of the country.

Other interesting items are four drawings and a poster by Beardsley; a small group of Rowlandson drawings, a fine specimen of an XVIIIth century Horn Book; and a Martha Washington silver teaspoon with affidavit of authentication by Wm. Lanier Washington. Sets of works of noted authors in handsome bindings round out the catalog.

### NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

December 5, 6—First editions and association books from the collection of the late Jahu Dewitt Miller, of Washington, D. C., the Wayne papers and other important documents and volumes. Now on exhibition.

December 7, 8—Paintings, rugs, English and French period furniture and decorations, objects of art from the estates of the late Elbert H. Gary and the late Emma T. Gary, sold by direction of the executors. Now on exhibition.

### BELLING JOINS ANNOT SCHOOL

The Annot Art School, located in the RKO Building in Rockefeller Center, announces an addition to its staff in the person of Rudolph Belling, prominent German sculptor. In addition to classes in painting, drawing and sculpting for the mature student, the Annot Art School conducts classes each Saturday morning in Junior Sculpture under the supervision of Miss Berta Marjolies and in Junior Drawing and Painting under the supervision of Miss Stephany P. Schecter. Both teachers are connected with the College Art Association.

Courses for the layman in art appreciation and evaluation, creative drawing, painting and life drawing are held every week day evening with the exception of Friday, and on every Saturday afternoon. Members of the faculty of the school include Annot, Bertram Hartman, Rudolph Jacobi, Mary Turley Robinson and Kurt Roesch.

### ALBANY

The Albany Institute of History and Art has inaugurated a series of exhibitions designed to reconstruct the early life of the City. The first group of paintings to be shown are portraits by Ezra Ames.

In 1793, Ames, a coach painter by profession, moved from Worcester to Albany, set himself up in a studio in Mark Lane advertising himself as a portrait and sign painter. For forty years Albany society and New York statesmen sat to him. From 1812, when his portrait of Vice-President George Clinton was exhibited at the Pennsylvania Academy of the Fine Arts, his position was assured. A better business man than an artist, in 1834 he was elected President of the Mechanics' and Farmers' Bank of Albany.

Dull, unfeeling, timid in his presentation of women, unimaginative in his arrangement of groups, he rises to a certain dignity in his quarter-length portraits of men. Once he transcended himself and that in a self-portrait now in the Edwards Collection. Of anatomy he knew nothing, but there is much of forceful character in such portraits as the "Harmanus Bleecker" from the Harmanus Bleecker Library, "Henry Newman" from the Newman Collection, and the "Edmond Charles Genet" which belongs to the Albany Institute of History and Art.

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# Thomas Munro Analyzes Tests in Art Appreciation

In the field of art a situation which is rampant although detrimental to its best interests, is the variability of aesthetic judgments. In spite of this there is no lack of these pronouncements, nor any hesitation in testing one person's judgment by that of another, or by a group of so-called "experts." That this process has attained an exaggerated importance will be seen from a speech made by Mr. Thomas Munro, Curator of Education at the Cleveland Museum and Professor of Aesthetics, Western Reserve University, to the Research Conference in December last and reprinted here from the Western Art Association Bulletin. Few are as well qualified to discuss this situation, and to suggest other modes of attack on this familiar problem:

## SOME PROPOSED TESTS AND THEIR FALLACIES.

Recent research in art education has been much concerned with the problem of tests and measurements. The success of objective tests of aptitude and achievement in other branches of education has encouraged similar ventures here. Several such tests have been worked out on an elaborate statistical basis, backed by institutions of high standing, expensively printed and offered to the teaching profession. Others are on the way. Some are scales to measure drawing and other constructive abilities; others are "preference tests," designed to measure ability to judge art values. The latter usually present two or more variations of a certain art form, such as a landscape, vase, temple, costume, or chair. The person tested is to grade them in order of merit, or to express his preference among the alternatives. His answers are scored according to a supposedly correct list, and his judgment is thus "measured." The "correct" answers are usually decided on, first by taking some art-works of more or less established reputation and then making copies in which details are altered so as to violate accepted textbook rules of good art. A reproduction of the original is assumed to be better than the "spoiled" variants. Second, these alternatives are submitted to numerous persons, including presumed experts on art such as teachers, established artists, critics, and the like. A consensus is worked out, usually with greatest weight given to the opinions of the experts. If these disagree much on certain alternatives, other examples are substituted until there is considerable agreement. That agreed-on scale on preferences is then taken to be the correct scale for measuring the judgment of other persons.

The false assumption here is obvious: that consensus of opinion, even among a group of supposed authorities on art, is enough to establish an objective, reliable scale of art values. Few people with any knowledge of aesthetics would come out flatly with such a proposition. But in the language of the researcher it is covered over with a mass of statistics and plausible verbiage. Lip-service may be paid to an open-minded, relativistic attitude, and caution expressed as to the finality of the results.

For example, Dr. McAdory announces the following modest aims for her test, on the first page of her monograph entitled *The Construction and Validation of an Art Test*:

It was the purpose of these studies to construct a reliable instrument for the determining of the consensus of agreement or the order of preference of given subjects and art elements by experts, and for estimating or measuring the differences of agreement of groups and individuals. There are two underlying assumptions on which the items of the art test were constructed: first, that objective things can be ranked in order of artistic merit by a consensus of any group of people; second, that as far as any social group is concerned, its individual members can be ranked according to the degree of their agreement with the consensus adopted.

Nobody could quarrel with these avowed premises. Certainly, people can express their preferences in order of

ranking, and a consensus of agreement can be determined among those rankings. This will give no ground whatever for saying that the consensus of opinion is correct, or that the works of art actually correspond in order of merit to the order of preferences expressed. But before very long—on page 20, to be exact, we find Dr. McAdory scoring people according to "their deviations from the correct order"—that correct order being the consensus previously established. On page 27, different sorts of people are said to "rank higher or lower" according to the extent to which they agree with the consensus. And in the last chapter, we find this claim explicitly made: "The test can be used as an instrument for measuring both individual and group ability to distinguish degrees of artistic merit." If it is so used, it is used without any justification whatever.

The same fallacious reasoning underlies the Meier-Seashore Art Judgment Test, published by the University of Iowa's Bureau of Educational Research and Service. In a circular advertising the test this definite claim is made: "It does measure the critical factor—esthetic judgment, which is basic and indispensable." In the *Program* of the 1933 meeting of the Western Arts Association an advertisement asserts:

The Meier-Seashore Art Judgment Test will correctly evaluate a pupil's artistic capacities, his aesthetic sensitivities, his critical capacities.

Such claims are quite unwarranted by the facts. The test does not measure aesthetic judgment, in the sense of measuring whether a person's judgment of art is good or bad, right or wrong. It measures only the extent to which a person agrees with some of the persons whom Professors Meier and Seashore previously consulted. To claim, as further confirmation of the test, that officials and celebrities in the art world are rated highly by it, is merely arguing in a circle, if the original consensus was based largely on the taste of persons of this type and the textbooks written by them.

To assume that a reproduction of a picture by an established artist is necessarily better than an altered variant of it is also unwarranted. Not only are essential values of the original, such as color and scale, be destroyed in reproduction; in trying to make "spoiled" variations of it, the draughtsman often unwittingly succeeds in transforming an academic banality into something more pleasing, at least to persons of radical taste, for its odd and irregular form. A picture which violates textbook canons such as "balance" or "true perspective" may achieve different kinds of value, more attractive to those who like primitive, exotic or modernistic art. I do not say they are right; but the question is debatable in spite of any vote or conventional textbook. One used to traditional styles may perhaps feel a shock of unfitness and surprise on first seeing strange variations of them. But that sort of strangeness and even of disunity are not inconsistent with artistic merit. It is by just such variation of old traditional forms that the evolution of styles in art often proceeds.

If tests of this kind are used in any way which puts a premium on attaining a high score in them, such as receiving promotions, high marks, scholarships or positions, or any other special opportunities or encouragement, the result may be definitely pernicious. They will operate simply as one more means of standardizing public taste—a process which is going on fast enough as it is. They will work to discriminate against the individual, young or old, who for any reason whatever tends to deviate from the established conventional taste of his time. In art if anywhere, conformity to the mass is not necessarily a virtue.

## TESTS OF ART APPRECIATION

After this criticism of existing art tests, it may seem that I am opposed to all attempts to grade students' art work, or to study the subject statistically. On the contrary, I do not side with those who would eliminate all grades from art instruction. Nor have I any objection to statistical research within the field of art, when it is done judiciously, with a proper sense of its necessary limitations. Both are useful and can be rightly as well as wrongly done.

In practice, we cannot escape appraising students' ability and accomplishments in art, however much we might like to. As long as any kind of scholarships or awards in art are to be given out, we must decide in some way who seems most worthy to receive them. The whole modern educational set-up of schools and colleges, credits,

courses and diplomas, depends on some kind of grading. If any one thing is holding back the extension of art instruction in high schools and colleges, it is the failure of those in charge of it to work out satisfactory modes of evaluating students' work for credit. Works of art are constantly subjected to criticism outside of school, and it is mistaken kindness to train the child to think that his tastes and his productions are somehow sacred and above all negative criticism. Not only the subject of art, but all education and all democracy are vitally in need of more active and intelligent evaluation, to select potential leaders from the mass. We cannot perform this at present with scientific objectivity. But instead of going to the other extreme, let us do more rather than less grading. And when we grade, let us not be content with arbitrary, undefended judgments, but rather persist in trying to think out and express what our standards are, and the reasons for them. We can do a great deal to make our grading more thoughtful, fair, informed and reliable, while recognizing that it must at present contain a certain element of our own personal and conventional taste.

In my own teaching, both of children and adults, I look for certain fairly definite abilities which may be classified under the general heading of "appreciation." I am not primarily concerned with what students like or dislike, find beautiful or ugly in art, or with how they may rank works of art in order of preference. These questions are, I believe, much over-rated in importance at the present time. A person's expression of preference for one picture may be quite insignificant and misleading as an indication of his ability to appreciate art. One person may rate picture A higher than picture B as a result of thorough and sensitive grasp of it; another because of some trivial detail or accidental association. Two persons may differ in their total net appraisal, because of quite legitimate differences in interest and personality; yet both may be on a par as connoisseurs. A child's expressed preferences in art may be due to all sorts of hidden variable factors: to prior instruction, home influence, happy or unhappy associations and the like. All his attitudes are more or less unstable and quickly impressionable. A child of great aesthetic sensitivity may, for one reason or another, develop a strong temporary aversion toward a certain kind of art, or toward all art.

I believe that it is more important to stress, both in teaching and in testing, the ability to perceive form in art, to grasp relations between visible details, to understand associated meanings in relation to design, and to evaluate a work of art intelligently through comparing it with others and relating it to human needs, including those of one's own personality. If a student can do these things, I care little whether his likes and dislikes in art are the same as mine. If they differ, I know that he has a right to his opinion, that it is based on a genuine, thorough experience of art and not on some non-essential. These abilities are all present to some extent in young children; they are capable of gradual development and training. Whether they can be quantitatively measured to any great extent I do not know, but it would be a worthwhile job for someone to try. Anyone who tries it, however, should keep certain precautions uppermost in his mind. In the first place, he should seek to analyze broad, complex abilities like the ones just mentioned into narrower constituents, or into fairly specific, controllable applications of them. For example, ability to perceive form in art can be divided into ability to perceive different kinds of form, such as linear pattern, color arrangement, arrangement of masses in deep space; and these in turn into still more special abilities. The more we thus subdivide the field of aesthetic behavior, the more it becomes capable of exact observation.

But one can never be sure that the whole is equal to the sum of these parts; in other words, that after studying all

the specific constituents which we can discern in a complex process like perception of form in art, we have grasped the nature of the whole. It is therefore especially important for the investigator not to claim to have studied more than he really has. Our situation here is analogous to that of all mental testing twenty years ago. Then psychologists were claiming to have devised tests for "intelligence," for "sanity," for "character" and the like, just as some are now claiming tests for "art judgment." Now mental tests as a whole are much more cautious in their claims. We have specific tests for certain aptitudes and abilities; we claim for them some power to predict success in doing a certain thing under present school conditions. Even if we average together a number of separate ratings, we are hesitant about claiming to have measured intelligence, sanity or character. But at the same time no one doubts that these specific measurements do throw considerable light on the broader questions. In practice the difference may be negligible, but in science we must distinguish as sharply as possible between inferences which are amply justified by the data, and those which are mere presumptions or working hypotheses.

Another precaution is similar: not to make broad generalizations about all humanity, all children, or all children of a certain age, on the basis of inadequate data. Large numbers of cases are no guarantee of safety, even if one has tried to make a random sampling of individuals from different sources. I may study the reactions toward art of thousands of persons, students and teachers, from different parts of the country, and find certain striking resemblances. I may think these are universal traits, common to persons of certain age or educational levels everywhere and always. Yet as a matter of fact they may be due to some special and peculiar social conditioning. Most of the teachers may have been trained at a few closely related training schools, where a particular method of teaching art is in vogue; most of the students may be working under these teachers. Or outside of school, the influence of some popular mode in newspaper cartoons, magazine illustration, advertising posters, dress or house-furnishing, may be at its height. In America, through large-scale rapid communication, such influences now spread like lightning throughout our hundred-million population, along with jigsaw puzzles, mah-jong and miniature golf, to vanish as fast as they came.

Such facts make it increasingly hard to distinguish aesthetic traits which are superficial and ephemeral from those which are more deeply grounded in our culture, and harder still to be sure that we have found anything basic in human nature. Any research in the nature of mass observation, questionnaire or vote is apt to be ancient history by the time the returns are tabulated. A very few cases which can be thoroughly investigated, and watched

under controlled experimental conditions, may yield more valid results. Nevertheless, it may be worthwhile to study ephemeral or specially conditioned social traits in the aesthetic realm, frankly recognizing them as such, if only to take stock of ourselves as we go along, and to learn more about the influences which produce our fast and sweeping fluctuations of taste. Much of the research which has been carried on in connection with art tests would have been quite sound and valuable if it had been so interpreted: that is, if it had been content to tell us that certain kinds of person showed certain tendencies in aesthetic judgment. This, of course, would have involved an abandonment of the claim to set up a normative test for correct art judgment in general.

What help can research give us in the practical business of grading students' art appreciation work? There is very little help to be had from votes of preference, since they give no ground for rating the dissenter high or low. At most, they can serve to call our attention to the student of exceptional tastes, so that we may inquire what has made him depart from the mass. There is more help to be expected from detailed, descriptive study of various specific abilities involved in art appreciation. It will not of itself give us a scale of values, but it can illuminate the whole problem of grading by showing us more about the nature of the process we are trying to teach and grade; furthermore, it may show us what degrees of ability along certain lines are usual at different age-levels, without special training or as a result of certain training. Hence we may be in a better position to know what to expect of our students. I would very much like to know what can fairly be expected of a ten-year-old child in learning how to grasp a complex pictorial or architectural form, including the design and some of its cultural meanings. What constitutes average and what exceptional ability for such a child?

There is no space here to discuss the details of method in research. Educational psychology has developed many which are applicable to our field, with modifications to suit the peculiarities of aesthetic phenomena. I see great possibilities in systematic use of the process of ranking, if it is properly used: that is, the process of having different individuals arrange a number of art objects in order on the basis of some definite criterion. The criterion does not have to be so broad and vague as "art value," "beauty," or "what I like best." It can be more specific, such as "extent of color-contrast," "clarity of space-relations" and the like. Such ranking stimulates careful, systematic perception, comparison, understanding and application of aesthetic terms and principles. The results are not only revealing in each individual case, but capable of statistical comparison and correlation, to show the specific ways in which individuals and types of individuals behave, resemble and differ from each other in responding to works of art.

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## Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings and sculpture by Ruth Abrams, to December 8.

Ackermann Galleries, 50 East 57th Street—Nonsense exhibition, "Hot Dogs or Food for Laughter," by Blampied.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Indian Art Gallery, 850 Lexington Avenue—Christmas exhibition of arts and crafts of the American Indian.

American Woman's Association, 353 West 57th Street—Work of thirteen contemporary women painters, to December 15.

Annot School of Art, RKO Building—Special exhibition of flowers by Annot in oil and gouache, December 3-22.

Arden Gallery, 460 Park Avenue—Garden sculpture, paintings and decorative art.

Argent Galleries, 42 West 57th Street—Christmas exhibition of small paintings, sculpture, etchings and cards by N. A. W. P. & S. members, December 3-23.

Art Students League, 215 West 57th Street—Memorial exhibition of the work of David H. Morrison.

Artists' Gallery, Towers Hotel, Brooklyn—Special exhibition of small works in all media by the Brooklyn Painters and Sculptors, to December 14.

Isabella Barclay, Inc., 130 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Braxton Art Galleries, 353 East 58th Street—Exhibition of paintings, "Babies," to December 8.

Brooklyn Museum, Eastern Parkway—Exhibition of etchings from the Museum collections; a classic hall; the Wilbour Library of Egyptology; Babbott Memorial Collection; exhibits showing the history of silk, display illustrating printing and book processes (Library Gallery); exhibition of contemporary New York City municipal architecture and allied arts.

Brummer Gallery, 55 East 57th Street—Special exhibition of sculpture by Desplau, to December 29.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 621 Madison Avenue—Paintings of American and foreign schools.

Florence Cane School of Art, Rockefeller Center—Graphic work and pencil studies by Jean Charlot.

Carlyle Gallery, 250 East 57th Street—Drawings of heads by E. A. Modrakowska.

Caz-Delbo Galleries, 15 West 49th Street—Group show by French artists, to December 31.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Children's Bookshop, 106 East 57th Street—Exhibition of Japanese Furoshiki, to December 20.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Group show and "Five and Ten" exhibition.

Decorators Club Gallery, 745 Fifth Avenue—Decorative textiles by Minna McLeod Beck, Marguerite Mergentime and Mrs. Saarinen, December 3-22.

Delphic Studios, 724 Fifth Avenue—Paintings of Mexican natives by Dora Lust.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—"Off With Their Heads," a collection of portraits by Peggy Bacon, to December 8; eighth annual exhibition of "American Print Makers," December 3-29.

A. S. Drey, 690 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Durlacher Bros., 670 Fifth Avenue—Exhibition of Venetian painting: 1600-1800, to December 8.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—New paintings and drawings by Angna Enters, to December 14; "Veronese to Corot," a special exhibition of masterpieces of landscape painting.

English Book Shop, 64 East 55th Street—Sixty "rag-bag" pictures by Casey Roberts, December 4-18.

Ferargli Galleries, 63 East 57th Street—Drawings and watercolors by Arthur B. Davies, to December 10.

Fifteen Gallery, 37 West 57th Street—Paintings and watercolors by Marion Monks Chase, December 3-15.

Forum, Rockefeller Center—First Fine Arts Exposition, to December 8 (benefit Architects' Emergency Fund).

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Graphic arts by Carl Oscar Borg, colored etchings by Dorsey Potter Tyson, second annual exhibition of illustrations, December 4-22.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Paintings by Sarah E. Hanley, to December 8.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Watercolors by Levan West.

Keppel Galleries, 16 East 57th Street—Exhibition of Old Master prints, to December 12.

Kleemann Galleries, 38 East 57th Street—Etchings and drawings by R. Stephen Wright; new paintings of fisher folks by Iver Rose, to December 15.

Knoedler Galleries, 14 East 57th Street—Loan exhibition of important works by Corot.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Recent paintings by Salvador Dali, to December 10; abstract sculpture by Alberto Giacometti, to January 1.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by Rudolph Jacobi, to December 8.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Lotos Club, 110 West 57th Street—Small pictures by artist members, December 3-22.

Macbeth Gallery, 15-19 East 57th Street—Drawings and lithographs of New Mexico by Peter Hurd, to December 3; paintings and drawings by Robert Brackman, to December 10; lithographs and drawings by Stow Wengenroth, December 4-31.

Pierre Matlase Gallery, Fuller Bldg., 41 East 57th Street—Etchings by Quintanilla, to December 4; paintings by Nikolai Arbit-Blatas, December 5-22.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art: 1934; German XVth and XVIth century prints; manuscripts and single illustrations of the *Shah-Nama* by Firdausi.

Midtown Galleries, 559 Fifth Avenue—Group show.

Milch Galleries, 108 West 57th Street—Recent Vermont landscapes by Edward Bruce.

Montross Gallery, 785 Fifth Avenue—Exhibition of paintings by Paul Gray, December 3-15.

Morton Galleries, 130 West 57th Street—Sculpture by Ise Niswonger, watercolors by Kramer Kittredge, to December 10.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, to January 3; hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4.

Museum of Irish Art, Ritz Tower—Memorial exhibition of paintings and drawings by Sir William Orpen.

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 1.

National Arts Club, 15 Gramercy Park—XIXth annual exhibition of the Society of American Etchers, to December 26.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 1; children's books illustrated by museum objects; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

Arthur U. Newton, 11-13 East 57th Street—Recent crayon portraits by Frederick T. Weber, to December 8.

New School for Social Research, 66 West 12th Street—Semi-annual exhibition of work by the art faculty.

New York Ceramic Studios, 114 East 39th Street—Exhibition of decorative birds and animals, to December 24.

New York Historical Society, 170 Central Park West—Exhibition of memorabilia of John Peter Zenger to commemorate the 200th anniversary of the events leading up to the freedom of the press.

New York Public Library, Central Bldg.—Exhibition of contemporary lithographs, drawings for prints, to December 31.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 8 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—Paintings by Boris Grigoriev, December 4-25.

Raymond & Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of paintings, pastels and drawings of Degas.

John Reed Club, 450 Sixth Avenue—Fall exhibition, "Revolutionary Front, 1934," to December 7.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by Reginald Marsh.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Ian Campbell-Gray, starting December 3.

Roerich Museum, 310 Riverside Drive—Exhibition of Homestead Art Group, to December 13.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Exhibition of thumb-box sketches, to December 16.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists; fine prints.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Paintings by French and American artists.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Special exhibition of paintings by El Greco; rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Paintings by Vanka, to December 8.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oils and watercolors by Eilshemius, watercolors by Aline Fruhauf, watercolors by Milton Avery and David Burliuk.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Ave.—Memorial exhibition of the works of the late Alfred Maurer, to December 3.

Valentine Gallery of Modern Art, 69 East 57th Street—Recent paintings by Georges Braque, to December 15.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

John Wanamaker, 9th Street at Broadway—Wanamaker Regional Art Exhibition of contemporary American painting.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 704 Lexington Avenue—Work by contemporary French and American artists.

Whitney Museum of American Art, 10 West Eighth Street—Second Biennial Exhibition of Contemporary American Painting, to January 10.

Wildenstein Galleries, 19 East 64th Street—Paintings by Sorine, to December 8; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 480 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Recent paintings by Gordon Grant, to December 8; special exhibition of Dutch and English masters of the XVIIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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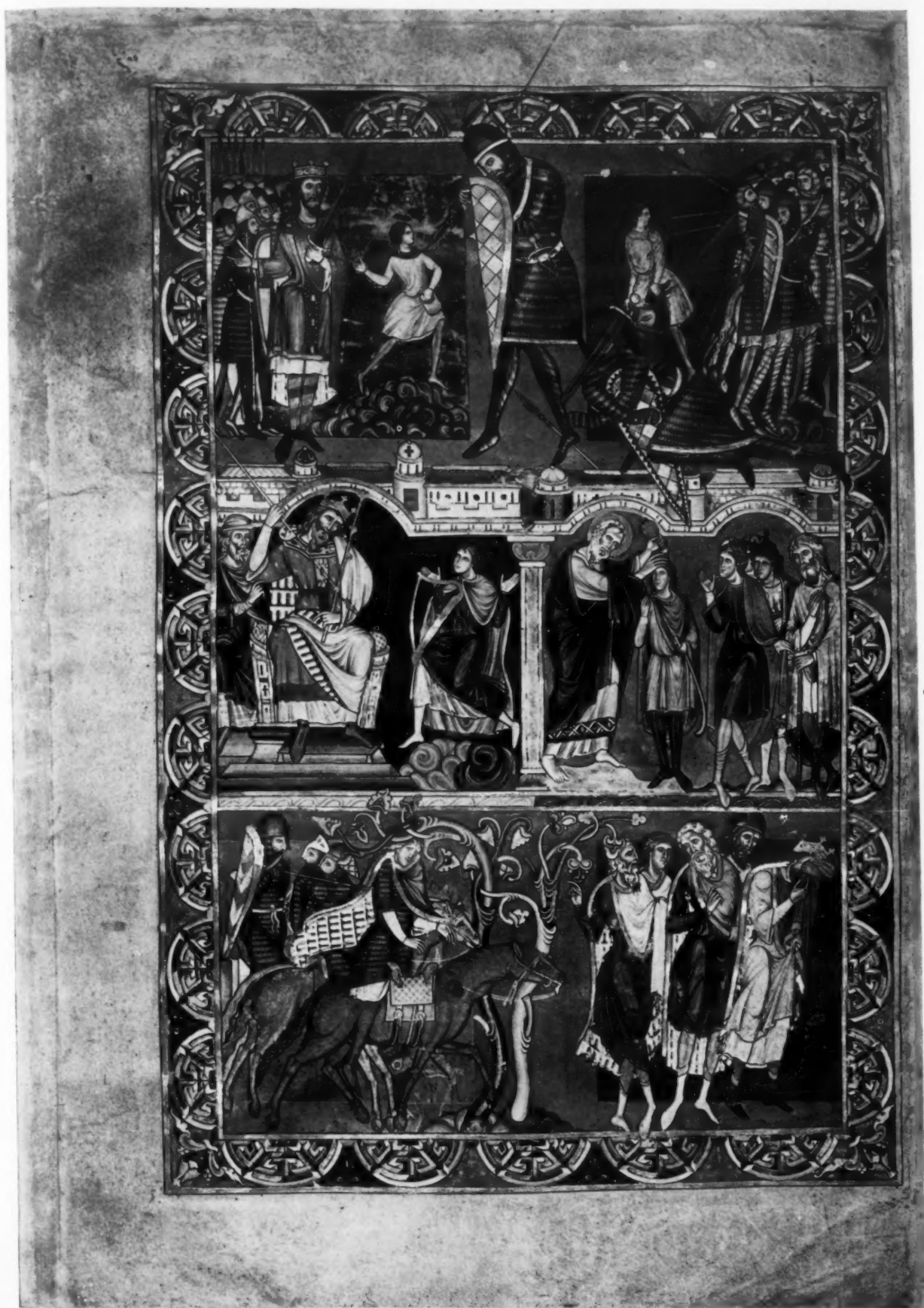
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